

ISSUE 49

The Monthly Magazine of Cult Television £1.95

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Don't miss the **TV Zone Special**
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DOCTOR WHO
30th Anniversary
Patrick Troughton
poster

seaQuest
DSV

20 minutes
sunk without
trace

3

STAR TREK
DEEP SPACE NINE
Armin Shimerman
interview, part 2
and DC Fontana
scripting for the
TREK universe

Fantasy Flashback
to the 1950s with
THE CREATURE

PLUS: ANIMATED BATMAN episode guide



The Doctor meets some old 'friends'

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Scanned by Zeg

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The first part of our interview with writer and Story Editor D C Fontana

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Front Cover: *seaQuest DSV*



Editorial

Here we are with the latest issue, straight after production of our Special celebrating the 30th birthday of *Doctor Who*. It seems somewhat bizarre that there's so much interest in the media — and in the BBC itself — for a programme which stopped being made four years ago! It just goes to show that the programme will not let itself be declared dead.

We've heard that talks between Steven Spielberg's Amblin company and the BBC to make *Doctor Who* have been 'put on ice', but who's going to bet that that is the final end of the series? Not us...

The next issue of *TV Zone* will be a bumper-sized Issue 50, and it will be published on 23rd December 1993. Don't miss it...

Jan Vincent-Rudski



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Favourites Return...

Following the successful release of *Survivors* on BBC Video, and the twice-weekly screenings by UK Gold, BBC Scotland are involved with discussions for reviving the show. Ian McCulloch, who portrayed Greg Preston and wrote several episodes from the second and third seasons, will be a key player in the project, and is currently working on a pilot show and six further episodes. The series will take place fifteen years after the last episode. "The series has been put up by BBC Scotland who are keen on reviving it up there," McCulloch told *TV Zone*. "Everything is in the hands of the BBC planners and a decision will be made at the end of November."

If it gets the go-ahead, *Survivors* will be one of BBC Scotland's major projects for 1994. "I've spoken to Lucy Fleming [who played Jenny Richards] about it," McCulloch continues, "and I would like to bring back Carolyn Seymour, at least as a feature." The actress currently resides in Los Angeles, and would have to be flown back to England for any filming. McCulloch is also investigating other characters from the series, and hopes to bring back as many regulars as possible.

Meanwhile, the "Fox" tv series *Alien Nation* moves closer. At the moment the plan is for two two-hour tv movies which tie-up, the cliffhanger ending to the last series. However, final paperwork is still pending, with a budget and final approval to be made. If all goes well then shooting could start by early January.

Avengers Reunion

Patrick Macnee, Honor Blackman, Diana Rigg and Linda Thorson get together on 26 October to help launch *The Avengers* on video for the first time (see photo feature, page 5). Part of the delay in clearing the se-

ries' rights from the BBC is due to the formation of a fifth television network in the US. The Paramount Network will be launched in January 1995 and will be jointly owned and operated by Paramount and Chris-Craft. The new network will initially present four hours of original programming over two nights, featuring the introduction of a new, bawdy action-adventure series, *Star Trek: Voyager*. It will also acquire additional original programs from Paramount and other leading television producers. So far the network will web more than 27% of US television - useable.

ries for release was down to prolonged negotiations with Macnee, who felt *The Avengers* had made it impossible for him to progress in the acting profession after its demise as a result of typecasting and was therefore deserving of some financial award. A deal has been finally worked out which gives him 2.5% of the video profits.

TV Round-Up

Planet of the Apes comes to Channel 4 in January on Sundays at 10.15pm replacing *Land of the Giants*. Returning to the channel at the end of January is *Northern Exposure*. No place has been found in the Winter schedule for *Babylon 5*, so a Spring debut seems likely. The *Crystal Maze* is into a 40 week run on Channel 4 comprising reruns of series two and four, a Christmas special and 14 new programmes. A computer game version is available for Acorn Archimedes computers with a PC release by next Easter and interactive leisure systems company Cybersonic is developing *Crystal Maze* leisure sites at Maidenhead and Penzance after following successful seasons at Blackpool and Southampton this year.

Sky One has decided to complete screening the first season of *Deep Space Nine* before Christmas, thus it receives an additional broadcast the first two Saturdays of December. UK Gold continues its fixation with all things Dalek with its Doctor Who line-up during December

Star Trek: Voyager



Wil Wheaton returns for the *Next Generation* episode *Parallels*. Who will be in *Star Trek: Voyager*?

being *Death to the Daleks* (4 eps from 2 December), *Genesis of the Daleks* (6 eps), *Destry of the Daleks* (4 eps) and *Revenance of the Daleks* (4 eps). ITV region HTV is running *Dust Off*, a six-part series of vintage clips from the past 25 years from the company's archives.

MIPCOM

Product on sale at October's MIPCOM programme market included the pilot and 22 episodes of *Babylon 5* (video releases along the lines of TNG and DS9 expected), the tv movie *Birds II: Land's End* which is a sequel to Hitchcock's film and features animatronic, puppet and optically produced versions of the feathered flocks as well as the real thing. Rigel's *RoboCop* spin-off, an eight-hour mini-series of Stephen King's *The Stand* from Worldwide 12.01 from New Line which utilizes the trapped-in-Time theme from the film *Groundhog Day* but with technology. *Lifeforce*, a remake of Hitchcock's *Lifeboat*, but set in Space. *Animaniacs* from Warner Bros Animation in collaboration with Steven Spielberg and Paragon International's *Sherlock Holmes Returns*, set in the present day.

Audience

This issue reviews the ratings from week ending 22nd August to 17th October, a period which saw the demise of a lacklustre Summer for cult tv on the terrestrial channels and a renaissance

with the launch of Autman's output. Both BBC2 and Sky One continued to be a haven for *Trek* aficionados. *Deep Space Nine* succeeded where *Indiana Jones* had failed in the Sunday 7pm slot on Sky One. *Enterprise*, Part II won 1.24 million, although, as expected, audiences fell thereafter to average 0.65m (a BBC2 equivalent of approximately 4 million) not helped by ITV's strong opposition with *Heartbeat* (14m). Weekly repeats of *The Next Generation*'s early seasons generated an average 0.4m, surprisingly high considering these episodes were being screened for the fourth time on UK TV. The original *Trek* held up well on BBC2 for its third season averaging 3.5m. Concluding a BBC2 run at the end of August was *Quantum Leap*, which attracted 4.76m, a strong figure for high summer. The channel's '90s day on August bank holiday had seen both *Department S* and *Adam Adamant Lives* obtain just over one million viewers. *Batman* joined the fray on Channel 4, but after scoring 2m during its first few weeks, dropped off the channel top 30, because *The Addams Family* (average 1.7m) returned to BBC2 to carve up the viewing masses. *Reunions* of *The Crystal Maze* has averaged 2m, but *Mork and Mindy* faded without the impetus of *Eerie, Indiana* to follow it. BBC2 brought out its big guns in early October. *Captain Scarlet*'s debut raised an impressive 4.2m, but like *Thunderbirds* two years ago, a chunk of its

Video Update - The Story So Far

(Please note: The list is subject to change)

December

18th *Wild Palms: The Dream Ends*
 29th *Stark*
Doctor Who: Planet of Evil / Dragonfire

1994

January

Timeslip Vol 4

February

7th *Survivors* *Law and Order/The Future Hour* (Eps 9/10)
Revenge/Something of Value
4: Beginning (Eps 11/12/13)

Red Dwarf V: Holoship

Jason King / Department S 1: A Red Rose For review
The Double Death of Charlie Crippen

Jason King / Department S 2

A Kiss for the Beautiful Killer
The Bones of Byron Blane

Gideon's Way 1 & 2

Randall & Hopkirk (Deceased)

7: The Man From Nowhere/ Just for the Record
8: A Sentimental Journey/

Somebody Just Walked Over My Grave

Space: 1999 Vol 17: A Matter of Balance/ Beta Cloud

Vol 18: Lambda Factor / Seance Spectre

March

7th *Doctor Who: The Green Death* (doublepack)
Arc of Infinity

Red Dwarf V: Quantumine

Action TV 3 (volumes (provisional))

The Champions 11: The Survivors/The Bodyguards

12: The Mission/The Gunrunners

Man in a Suitcase 5: The Girl who Never Was/

Web with Four Spiders

6 Variations On a Million Bucks 14/2

Single tapes are normally priced at £10.99 with doublepacks £16.99. The Two Doctors was released by BBC Video as a single tape costing £10.99. However, this was a one-off priced at a concessionary rate owing to it being a 'fan's choice' release. There is still concern over the waste of materials used in doublepack videos. ITC still has plans to release some colour episodes from *Timeslip* and *A-Team* to tape them down.

audience were absent after having satisfied its curiosity to subsequently average 3.4m. *The Man From U.N.C.L.E.* followed on, but could only sustain 2.5m. Satisfying expectations, *Red Dwarf VI* topped the BBC2 top 30 for its first episode with a solid 5.23m and then increased to 5.53 for week two. ITV's big acquisition *seaQuest DSV* secured 9.2m for its pilot prior to transferring to Sundays thereafter where it may damage *Sky's* winning double of *The Simpsons* and *Deep Space Nine*. ITV averaged 10m for its highly acclaimed *Cracker*, an audience akin to BBC1's first televised showing of *Back to the Future* 2.

Forthcoming

BBC1 controller Alan Yentob is understood to have given the go-ahead to the development by UK independent Lifetime of a \$10 million drama based on Clive Barker's *Woman in Red*, provided a US co-production partner can be found. The series,

described by Lifetime chief Rob Page as "an epic adventure of the imagination" is about a superhuman race of people who have been woven into a carpet. Eight hour-long episodes would be shot in 1994 in the UK and the US, with additional work in the Arabian desert. For transmission in late 1995, Barker would be executive producer with Tim Vaughan as UK script editor. BBC2's *Arena* has commissioned a documentary on Science Fiction author Philip K. Dick.

Richard Carpenter's four-part *Stanley's Dragons* (TV Zone 48) completed filming in Derbyshire in late October for screening in the new year. The cast includes Judi Dench, Mira Fowles and Milton Johns.

A new Sci-Fi game show called *Scavengers*, utilizing the latest production and computer technology, is to be co-produced next September by Twentieth Century Fox and Carlton TV for the UK. *BabyB* was previously on board but has now pulled out because of the cost. ITV set-

Book Update - The Story So Far

(Please note: The list is subject to change)

December

2nd *Doctor Who: The Left Handed Hummingbird*
 (Kate Orman)
The Web of Fear (reprint)

9th *ST:TNG: Dark Mirror* (Diane Duane - hback & audio)
ST: Power Klingon (Marc Okrand - audio) £6.99
ST:TNG 28: Here There Be Dragons (John Peel)

1994

January

4th

Starfleet Academy 3: Survival (Peter David) £2.99
ST 69: Five Star (I, A Graf) £3.50
Doctor Who: Conundrum (Steve Lyons)
Day of the Daleks (reprint)

26th *Doctor Who: The Scripts* *Prize Planet* (uncon.)
ST Adventure 3: The Starless World (Gordon Edmond)

February

8th

ST:TNG: The Devil's Heart (Carmen Carter) £4.50
ST:DSS 5: Fallen Heroes (David A. Hoch) £4.50
ST:DSS 9: Young Adult 1: The Star Ghost (Brad Strickland)
ST: Transformations

17th

Doctor Who: No Future (Paul Cornell)
Robots of Death (reprint)

Limited edition themed reprint collection (mail order)

ST Adventure 4: Perry's Planet (Jack C. Haldeman)

March

1th

ST:TNG: Saalik (AC Crispin - hback/audio) £9.99/£7.99
STDSS 9: Warped (K.W. Jeter - hbk)

ST:TNG 29: Signs of Commission (Susan Wright) £3.99

The Best of ST:TNG Graphic Novel (£7.99)

Doctor Who: Tragedy Day (Gareth Roberts)

The Talons of Weng-Chiang (reprint)

The Decologue (Stannett & Walker)

Avengers Programme Guide (Cornell/Day/Toppogi)

Doctor Who: The Scripts *Abominable Snowmen* (?)

April

4th

ST: 29: Patrician Transgression (Hawke) £3.50

Star Trek Encyclopedia (Michael & Denise Okuda) £9.99

DS9 Young Adult 2: Stowaways (Brad Strickland) £2.99

ST: Mudpie's Angels

Doctor Who: Legacy (Gary Russell)

Parade of Death (Barry Letts)

The Horror of Fang Rock (reprint)

May

2nd

ST:TNG 30: Deceptor's Planet (Bill Thompson) £3.99

STDSS 6: Betrayal (Lois Tilton) £4.50

Doctor Who: Theatre of War (Justin Richards)

The Invisible Enemy (reprint)

The Doctor Who Programme Guide (new edition)

The Eastenders Programme Guide

June

3th

ST: 27: Lost Years #3: Tractor Winds (J. A. Grefe) £3.50

Starfleet Academy 4: Capture the Flag

(John Vornholt) £2.99

ST:TNG: Last Episode (novelization) (TBA) £3.99

Doctor Who: All Consuming Fire (Andy Lane)

Fury From the Deep (reprint)

ST Adventure 6: Trek to Medworld (Stephen Goldin)

July

2nd

ST: Shadows on the Sun (Michael Jan Friedman) £4.99

ST:TNG: Q-Squared

Doctor Who: Blood Harvest (Tennant/Disney)

The Keys of Marlowe (reprint)

STDSS 9: Gothic Novel (£6.99)

August

1st

ST:TNG 31: Foreign Foes (David Galanter) £3.99

ST: ST:TNG and DS9 1995 Calendars £9.99 each

Starfleet Academy 5: Atlantis Station (TBA) £2.99

Doctor Who: Strange England (Simon Messingham)

ST Adventure 7: Planet of Judgement (Joe Haldeman)

September

1th

STDSS 7: Warchild (Esther Friesner) £4.50

ST: 21: Cockroaches (Barbara Hambly) £3.99

Doctor Who: First Frontier (David McIntee)

ST: Graphic Novel

Pocket Book Star Trek novels show the numbering sequence used in the US. Titan's innovative system did not use that system. Despite this anomaly, no books will have been omitted.

The Avengers Are Back!

November finally saw the release of *The Avengers* on video. A star-studded party saw the launch of the video. *TV Zone* was there to catch some of the guests on film...

Linda Thorson



Honor Blackman, Linda Thorson, Patrick Macnee and Patrick Cargill



Simon Oates



Patrick Macnee and Patrick Cargill



Barnabas, Nicholas Grace and Harry Blackman



Patricia Phoenix

Honor Blackman



Sue Lloyd and Patrick Macnee



The TV Zone competition winners and Patrick Macnee

work director Marcus Phantin is believed to have invested at least £2 million on the usual 13x60-minute editions.

Carlton TV is also involved in providing some Horror elements to 1994's children's programme diet having commissioned game show *Terror Towers* from The Media Merchants. Hosted by Steve Johnson, 13 shows are being made aimed at 8-12 year olds. Carlton is co-producer of animation series *Transylvanian Pet Shop*, 13 episodes of which are planned for next Summer. Manchester independent Action Time has won a commission from BBC1 for *Wishing*, a children's series which will mix drama and animation.

Mortal Kombat, the video game, is to become a tv series. ITV has commissioned a further 10 hours of *Cracker* from Granda TV, although the second series may be screened as five self-contained two-hour films. A 10-part second series of *Astro Farm* has been ordered from animation house The Storm Group, which is also developing new series *Creatures of Delight*, *Digswell*, *The Shoe People* and *Sumokids*.

Monty Python star Terry Jones and Clive Barker are among several writers working to produce children's animation with Nelvana Enterprises of Canada. Jones is looking to base a series on his film *Eric The Viking* and other Nelvana projects include *Fantomas*, *Barbarella*, *Rupert the Bear*, *Crash Test Dummies*, *Cadillacs* and *Dinosaurs*. Spitting Image Productions is developing *Crapstone Villas*, an animated Soap Opera, for Channel 4.

Cult US animation series *The Ren and Stimpy Show*, currently more popular than *The Simpsons* among children and young adults in the US where it is shown on Nickelodeon, is to be broadcast by the BBC2 in the new year, probably as part of the DEF II strand. The BBC deal prevents Nickelodeon UK from screening it from up to three years.

Interactive Trek

Philips has launched its Digital Video system by releasing various movies as part of a deal with Paramount, which has committed a number of interactive productions for the format including *Star Trek: Deep Space Nine*. DV has been devel-

Star Treks Update

Please note: The list is subject to change. Paramount satellite uplink dates are given first

The Next Generation - Season 7

(30 Oct) Dark Page: Leekuna Troi returns to tutor a group of people from a telepathic race various forms of communication. But when a traumatic secret causes a psychic breakdown, leaving her in a coma, Deanna must probe her mother's mind in order to save her life.

(6 Nov) Attack! Directed by Jonathan Frakes. Picard and Crusher live on their ship and to make matters worse they can't get more than four feet away from each other because they're linked telepathically by a device attached to their brain stems. They will have a conversation about their 'relationship' during this episode.

(13 Nov) Force of Nature: An environmental episode where LaForge discovers that warp engines damage the fabric of the Space-Time continuum.

(20 Nov) Inheritance: Data's mother arrives on board the Enterprise. What does this mean for the android?

(27 Nov) Parallels: Worf finds himself in and out of parallel universes. Guest starring Wil Wheaton, who returns as a Lieutenant in the alternate universe and running the tactical station.

There will be an upcoming episode involving Alexander and time travel. Lt Tom Riker will be back this season, and Barclay is set to make his fifth appearance on TNG. There may also be a story bringing back Lal.

Deep Space Nine - Season 2



(6 Nov) Rules of Acquisition: A female Ferengi comes to DS9 disguised as a male, but Quark discovers that Wallace Shawn reprises his role as Grand Nagus.

(13 Nov) Necessary Evil: Another upside-down centring around Odo, where an investigation triggers Odo's memory about his duties during the Cardassian occupation.

(20 Nov) Second Sight: A love interest for Sisko is introduced but she has an strange habit of disappearing. Plot unknown for... (27 Nov) Sanctuary

Both *Next Generation* and *Deep Space Nine* will enter a period of repeats in December. New stories will continue in '94.

More Deep Space Nine conflict in Sanctuary

oped from CD-I offering sound and vision superior to VHS, the durability of a CD and instant scene-access. CD-I players cost from £400 with a Digital Video module an extra £150. Software will retail at £15 for films/tv and

between £30 to £50 for interactive games.

Satellite & Cable

UK Gold has a new director of programmes in Steve Ireland

(formerly of Tyne Tees TV) and he has been charged with finding the programmes that are failing in the schedule and replacing them, focusing on those that attract audiences. The channel is currently the third most watched

Babylon 5

Most of the pilot cast have signed up for the series with the exception of Second-in-command Lt Claude Laurel Takahama, Dr Benjamin Kyle and Carolyn Sykes. They are replaced by three new characters, but may return for the odd episode. The new characters are Lt Crendi Susan Ivanova, played by Claudia Christian. Dr Stephen Franklin (played by African-American actor Richard Biggs) Franklin is in his mid-to-late thirties, dedicated to his work, but impatient. He will have as assistant Doctor, Maya Hernandez, a Hispanic who will first appear in *Followers*. Catherine Sakai (played by Jodi Nickison) is Commander Sinclair's new love interest. She works for an Earth Corp, surveying aster-

oids and planets for mineralogical exploitation. Each of the alien ambassadors, bar Vorlon Ambassador Kosh, will have an assistant/idee. Bill Murray (In *Space Invaders*) plays Lemire, a scientist-like type who works with Minbari Ambassador Delenn. Susan Kellerman is Na'Toth, Ambassador G'Kar's aide from the Narn Regime. She is dedicated to personal advancement. Virgil is a young male Centauri who works with Ambassador Londo. Stephen Furst plays Londo's assistant Vir Cotto.

The Video Toaster equipment used for the computer effects have been updated and the graphics and animations have been worked upon, so expect more credible effects. In addition to being filmed in 16:9 ratio, *B5* will be broadcasted in Dolby Surround. There are some

new costume designs and the old ones have been modified. Michael Strazynski hopes to add a group of new sets. The first episode, *Midnight on The Firefly Line*, deals with events which have happened on Earth and with two of the alien governments. It will have some surprising character revelations, several people wanting to kill each other and a foretelling of things to come. Kosh will also speak for the first time and what he says isn't good news!

Walter Koenig, having missed the role of Knight One (now played by Christopher Neame), will play a pin-up in *Mind War*. The character may return next season. Other guest stars include David McCullum, Clive Revill, David Warner, Diana McKeller, William Sanderson, Morgan Shepherd, Marsha Teague and Judson Scott.

charted in satellite homes. Heritage Secretary Peter Brook has told Ted Turner, owner of TNT and The Cartoon Network, that these channels will eventually have to meet European Community quotas for the broadcast of material originating from Europe. BskyB may eventually face European Community problems as the output of its three movie channels comprise mainly US films.

As suggested in *TV Zone* #47, the European version of The Sci-Fi Channel will have a cable exclusive launch next March resulting from its failure to secure a transponder on the Astra 1C satellite. Its main output will be science and Science Fiction-based drama and documentaries, drawn from the libraries of Paramount and MCA although European programming such as *Doctor Who* and *Blake's 7* cannot be ruled out. One of owners USA Networks' vice presidents, Malcolm Tallantre, says "we see a cable market in Europe that is much the same as the states,

but in the US Science Fiction is substantial business in Europe, which generates a huge amount of book and video sales, and the channel provides opportunities for plenty of merchandising spin-offs." It is expected that the channel may face similar objections from the European Community as those received by the TNT channels for not meeting quotas for locally produced material.

Despite new competitors, The Children's Channel is taking 11% of the audience in UK dish homes compared with Nickelodeon's 5% and The Cartoon Network's 7.5%.

Thames Television has taken options to lease two transponders for themed channels on the forthcoming Astra 1D satellite. The BBC has confirmed that it will provide British Telecom with programming for its video-on-demand trials next year. UK cable companies can take some comfort that when the system is up and running BT will not be allowed to sell entertainment programmes until 2001.

Tomorrow People

The new series of *The Tomorrow People* is scheduled to appear on ITV in January. Following last year's successful revival of the series, there will be two 5-part stories. In *The Codex Experiment*, an American scientist (Corinne Booth) has developed a replicating machine to solve world hunger. But her rival Dr Colox (Jean Marsh) wants to use it to mass-produce her genome. By engineering deadly mosquitoes, The Tomorrow People are drawn into the plot when Kevin is bitten by one of the Mosquitoes and sinks into a coma. In *Moscow After*, a comet smashes through London covered in ice. It leads the Tomorrow People to a weather machine stored in an unusual house. A cereal manufacturer wants to change the weather to ruin the crops of his competitors. But the Tomorrow People know this will destroy the planet's eco-system and they must stop him. Kristian Schmid returns as Adam, and Christian Tessier is back as Megabyte. Adam Pearce (Kevin) spends most of the series in a coma. They are joined by a new Tomorrow Person, Ami, played by British actress Naomi Harris. Willem Lee Pressman and Gert Cauvin have taken over from the watercarrier of the original *Tomorrow People*, Roger Price, who was consulted on the new series.

Megabyte (Christian Tessier), Ami (Naomi Harris) and Adam (Kristian Schmid) (Peter D Jones/Hib)



OUT OF THE BOX

What's on around the UK

If you spot something we've missed, please write and tell us at the editorial address.

Daily (Monday - Friday)

01.30	Maniac Mansion	Sky One
17.00	The Beverly Hillbillies	Bravo
17.00	4	
22.00	ST: The Next Generation	Sky One
23.30	The Twilight Zone	Bravo
23.40	Doctor Who	UK Gold

Mondays

00.00	A Twit in the Tale	Sky One
01.20h	War of the Worlds (1st season)	LWT
16.00	Ermy's Moon / The Chestnut Soldier	TBC
17.00	Batman	SAC
18.00	The Addams Family	BBC2
18.00	Batman	C4
19.00	Dr Who - 30 Years in the TARDIS (29 Nov)	BBC1
22.10	Life & Loves of a She Devil (10 to 13 Dec)	BBC1
21.00	Cracker (until 6th Nov)	ITV
23.40	War of the Worlds (1st season)	HTV

Tuesdays

16.20	Space Vets	BBC1
18.00	Mork and Mindy	C4
18.00	The Invisible Man (1950s ITV series)	Bravo
18.30	Torchy, the Battery Boy	Bravo

Wednesdays

01.30	Stephen King's World of Horror	Carlton
18.00	Star Trek	BBC2
18.00	The Crystal Maze	C4

Thursdays

19.00	Survivors	UK Gold
19.00	Captain Scarlet	BBC2
19.25	The Man From UNCLE	BBC2
19.30	Doctor Who (to 17 Dec)	BBC1

Saturdays

11.00	X-Men	Sky One
11.30	The Mighty Morphin Power Rangers	Sky One
14.00	Bewitched	Sky One
15.30	The Invisible Man (1950s ITV series)	Bravo
17.45	Torchy, the Battery Boy	Bravo
19.00	Star Trek: Deep Space Nine (4 to 11 Dec)	Sky One
22.00	Moonlighting (from 11 Dec)	Sky One

Sundays

00.00	Monsters	Sky One
09.30	TimeBusters	BBC2
10.00	Doctor Who (Omnibus)	UK Gold
10.45	Land of the Giants	C4
11.00	X-Men	Sky One
11.30	The Mighty Morphin Power Rangers	Sky One
11.30	&	
14.00	Worzel Gummidge Down Under	TBC
12.00	Stingray	BBC2
12.00	Survivors	UK Gold
15.00	Battlestar Galactica	Sky One
17.35	The Borrowers	BBC1
17.45	Torchy, the Battery Boy	Bravo
18.30	newQuest DSV	ITV
19.00	Star Trek: Deep Space Nine (to 12 Dec)	Sky One

Times and programmes may change at the whim of schedulers.

Agreement has still not been reached between Equity and the ITV companies over sales to UK satellite and cable broadcasters. The ITV companies favour a royalty-based agreement, whereas Equity is holding out for a residuals-based agreement along the lines of that agreed with the BBC over UK Gold. BBC2's *The Vampyre* won this year's Prix Iolla award for Music and Arts in television, while

Meridian's environmental thriller *Eye of the Storm* won Best Children's series in the 1993 Writers' Guild of Great Britain Awards.

Captain Scarlet voice artist Francis Matthews, now 63, has revealed that his work on the series only took about a month. He finds it ironic that he appeared in many film series as an actor, yet gets repeated as a piece of wood!





Making Waves: seaQuest ITV

Captain Bridger (Roy Scheider) leads the seaQuest crew into uncharted waters

STEVEN SPIELBERG's much talked about *seaQuest DSV* was launched onto British screens on Saturday 16th October. Sadly, as the tv Science Fiction event of the year, the première of this sub-aqua *Star Trek* has not been well received by genre enthusiasts. But perhaps British viewers should reconsider their judgment because, thanks to London Weekend Television, they have not actually seen the whole picture.

Sunk!

The version of the *seaQuest DSV* pilot shown in Britain was just under twenty minutes shorter than that which American audiences saw. Without any real explanation, ITV have vaguely alluded to 'scheduling' as the reason for the cuts. Rumours have also reached TV Zone that Spielberg's company Amblin, who make *seaQuest*, are less than happy with the pruning.

Listed below are the six sequences entirely removed from the screened LWT version. Also noted are the position which the scenes originally occupied and the duration of the omitted footage.

The first lasts a mammoth nine minutes and thirty seconds, and directly follows the opening title sequence. A prospecting incursion by an ocean floor mining co-op-

eration in the North Atlantic Ocean's Livingston Trench provokes a stand-off between the armed submarines of the world's powers. On board the *seaQuest*, Captain Stark ignores the orders of her superiors and prepares to fire upon the 'enemy' with nuclear weapons. However, before she is able to do so she is relieved of command by her second officer, Commander Ford.

Thirteen months later, as a direct result

of the near disastrous confrontation in the Livingston Trench, the governments of the world have formed the Earth Oceans Organization to govern their underwater domains. *seaQuest* has undergone a six month refit and has been donated to the EOO for the dual role of scientific research vessel and keeper of the peace.

Admiral Noyce tells Commander Ford that the person appointed as Captain of *seaQuest* must garner respect from both

Lucas (Jonathan Brandis)



Kristin (Stephanie Beacham)





Captain Bridger takes command

the military and the scientific community. The only suitable candidate is seaQuest's designer Nathan Bridger, a personal hero of Ford's. Bridger, however, will take some persuading to accept the position of Captain. Noyce has a plan but to ensure its success it will be necessary for Ford to appear to Bridger as "arrogant, cowardly and incompetent".

Cuts and Restoration

The second missing sequence follows Bridger's first meeting with Lieutenant Commander Hitchcock on the bridge. It lasts one minute and forty five seconds. Chief Crocker meets with Lieutenant Krieg and surreptitiously pays him a large amount of money for a bonded substance that is revealed to be hair restorer. Noyce shows Bridger what was to have been the missile prep room and explains that as a concession to the peace treaty the area was allocated to scientific pursuits. However, seaQuest is still a military vessel and is more than capable of defending itself.

A scene lasting three minutes and twelve seconds was removed after Bridger's first meeting with Doctor Westphalen. On the bridge, Lieutenant Krieg introduces himself to Bridger as a friend of his son Robert, who he trained with at the academy. When Lieutenant Commander Hitchcock brazenly confronts Krieg he confesses to Bridger that he was once married to Hitchcock. Krieg tells Bridger that Robert was very proud to be his son.

Another two minutes and twelve seconds was cut after Bridger and Ford's assessment of the damage to seaQuest caused by the torpedo fired by the Delta

Four pirate vessel. Using a hyper-reality probe, Lieutenant Commander Hitchcock investigates the damage that has been done to the undense power station by the Delta Four. By wearing a special head set and gloves she is able to link her own senses and movements directly with the probe.

After Bridger's revelation that Stark planted the virus in the computer Durn, Bridger and the seaQuest crew set about repairing the damage. This lasted one minute and fifty seconds.

A minor cut of thirty five seconds was made following Bridger's successful strike on the Delta Four. George LeChee is informed of the loss of the Delta Four. His son was on board and nothing has been heard from him.

Deep Sea Trek

Even in its complete form, the seaQuest pilot, *To Be Or Not To Be*, still leaves a great deal to be desired. Comparisons with *Star Trek* are inevitable but perhaps using *Trek* as a template is not such a bad idea. Unfortunately the pilot for *seaQuest* fails to reach the high standards set by *Star Trek: The Next Generation* in two key areas — attention to detail and scripting.

The general premise holds promise but is slightly flawed. How can a single submarine, however advanced and powerful, realistically protect all of the world's underwater communications and installations? It cannot be in two places at once, and so what happens if two pirate submarines start launching attacks in different parts of the globe?

Rockne S O'Bannon's story breaks no new barriers and remains very much in the safe realms of cliché and formula. In one scene, the heroes' vessel is crippled and is apparently at the mercy of the villain's

ship, but the captain uses improvisation and saves the day. This same plot was used to greater effect in *Star Trek II: The Wrath of Khan* and even then was nothing new.

Roy Scheider rises above the script and gives an enjoyable performance but he deserves so much better. Of the supporting regulars, only Don Franklin as Commander Ford and Stephanie Beacham as Doctor Westphalen bring anything of interest to their roles. Beacham has very much been cast to type and seems to be playing the doctor as Sable Colby with slightly less make-up — but who's complaining?

Given time, the remainder of the cast will probably grow into their roles and be given better opportunities to shine. John D'Aquino's Lieutenant Krieg, who was all but entirely removed from the British screening, is obviously the "comedian" and shows good potential for the episodes of the ongoing series. However, the boy genius and the talking dolphin I can do without!

The apparently costly effects sequences were excellent but perhaps a little too realistic. I'm quite sure that it would be very dark at the bottom of the ocean but some dramatic licence would have been welcome to throw a little light on just what was going on.

Based on the promise of the pilot, *seaQuest* could be a very good series. Unfortunately at the moment it is aiming for *Star Trek* but is tending to veer off into *Battlestar Galactica*.

The news that the producer Tommy Thompson has been replaced by David Burke gives hope that *seaQuest DSV* may yet become a respected Science Fiction series of quality, going where no supersub has gone before.

John Ainsworth

Stephanie Beacham as Dr Kristin Westphalen, hopefully poisoning Darwin the Dolphin?





TV Zone Letters
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Dalek Dilemma

Kevin Salt

Stoke on Trent, Staffordshire
I feel I have to write to you concerning Anthony Kent's letter in Issue 47.

To be frank his reasoning is somewhat peculiar. Being brought up on *Doctor Who* through the 80s and watching it on both video and VHS Gold I have had the chance to sample and enjoy past eras. But what I find hard to believe is that he blatantly puts down *Revelation of the Daleks* which I find to be one of the best *Doctor Who* Dalek stories of all time. *Remembrance* is far better than the long-winded variety during the Hartnell and Troughton eras but also showed the Daleks for what they were or are. It featured a good story, excellent direction with well used special effects and most importantly brilliant acting from both Sylvester McCoy and Sophie Aldred (who I think made the best Companion ever in the series' 30 years) and also a good support cast who worked together perfectly.

Hartnell's acting shines through in *The Chase* but the story lacks a sense of direction, the story feels like a dream Terry Nation might have had. Cobbled together from a start and an end but a middle he was uncertain of. I must also point out, does Mr Kent not see the similarities of Hartnell's and Colin Baker's portrayals of the Doctor?

Mark Blanden

Bournemouth, Dorset
I have recently seen the video of *Doctor Who: The Chase/Remembrance of the Daleks*. While *The Chase* was mostly fairly typical of its time, *Remembrance of the Daleks* exceeded my expectations. I didn't really mind seeing it when it was first broadcast, but I had missed most of *Revelation of the Daleks*, so I

did not pick up on the continued plot line.

Most impressive are the Imperial Daleks. Not only do we finally have Daleks who can climb stairs, the obvious use is made of the previously redundant 'sucker' arm as a computer interface. Add to this the awesome Special Weapons Dalek, and Ben Aaronovitch had created a realistic race of Daleks for the '80s. In the context, it is even more unfortunate that *Doctor Who* was cancelled.

Editor: So, we're all in agreement then are we? It's thought up for Remembrance and down for The Chase.

Up Periscope

Paul Wakeman

Birley Hill, West Midlands
I've just seen the ITV showing of the pilot to Spielberg's *seaQuest DSV*, and I liked it! I've no doubt that it will get slagged off in your pages as not being a patch on *Star Trek*. Yet I felt that it was on a par with the *DS9* pilot and light-years ahead of *STNG's* *Encounter at Farpoint*.

I felt that the acting and script was perfectly acceptable if a little conventional and the sets and costumes were superb. Thankfully, we didn't have to put up with the 'mysterious super beings' subplot of both recent ST pilots! On the minus side, why did we have to get infected with another youthful computer genius that ST-ers seem so charmed with? I presume that the makers were trying to attract a younger *Beverly Hills 90210* type audience sector, but why not just

Jon Finch was Counterstrike's, Simon King

concentrate on adult plots? The unbelievable teenager since the ship scenario was done to death on *STNG* a few years back with the dreaded Wesley. I also felt that the underwater fix sequences were often a bit murky and dark. Presumably either CGI or a massive CGI mix. I preferred the model work on *Yoyogi to the Bottom of the Sea*!

Finally, wasn't it good to see an SF TV show being so well-made simultaneously with its US debut, which makes a change from having to wait years for the video.

Howard T Pelt

Keighley, West Yorkshire
seaQuest DSV seemed to spring out of the blue without much press/media coverage, apart from the odd mention here and there in various publications and tabloids. So far I've only seen the pilot feature and one episode, and I have to say that rather surprisingly I could get hooked on the series. Again it's another American Science Fiction series that seems to be getting bad press before it's really had a chance to get going. And could I be correct in assuming that it's getting bad press because it isn't *Star Trek*? Still its early days yet for this series and the upcoming *Babylon 5*, but they both deserve to be given a chance to develop, and maybe last longer than one season.

Deep Surprise

Andrea Pirie

Fraserburgh, Scotland

I have to write and congratulate



Messrs Berman and Piller on *Deep Space Nine*. Having been a *Next Generation* fan for years I had reservations about a new show as I felt it would suffer from the same problems as *Season 1* of the *Next Generation*. I was massively (but pleasantly) surprised to see that my fears were unfounded. Unlike the *TNG* pilot, the characters in *DS9* were well defined, and the actions seemed comfortable, confident and decidedly no-nonsense.

Also unlike *TNG*, *DS9*'s first season seems extremely consistent with good, well written episodes whereas *TNG* went from the really good to the truly dire. And the relationship between Odo and Quark is a throwback to Spock/McCoy and to which *TNG* has no equal. Now don't get me wrong, I'm not slagging *TNG*. I think it's one of the best programmes on tv and I'm a devout fan but I'm not brain-dead. I can see the problems. And at the risk of getting majorly slagged, I think *DS9* benefited from Roddenberry not being part of it. I must hurriedly point out before I get hate mail that I think Roddenberry did a fantastic job in creating the *Trek* Universe and gave us an optimistic view of the future. All I'm saying is that *DS9* isn't suffering from the same restrictions as *TNG* suffered (and still suffers) from as imposed by Roddenberry. But despite my limitations, in my biased opinion both shows are the best on tv. Stupid BBC if they don't buy it.

More Thrills

Ian Kerr

Runcorn, Cheshire

In response to Nick Brown's letter *Tangled Titles* (TV Zone #48) relating to the ATV series *Thriller*, I would like to put forward my views.

Firstly, I fail to see how anybody can appreciate the absolutely awful US titles added to the programme. In my opinion, these titles ruin what is basically an excellent series. These titles are poor quality, over-long and detract from the main programme.

The original format, along with Laurence Johnson's superb theme is far, far superior and to the point! I just hope that any further tv showings are in the original format — it has been confirmed that they still exist! Nick quoted *Sweeney at the Top of the Stairs* as being cut. Of

course it was not. In the US version, the opening scene was cut, to allow the Americas footage to be inserted. This footage was a basic montage of what is to follow and it then cuts back to the scene before the titles.

The music in these titles was stock library music, matched up to the footage. (Some episodes of *Prisoner Cell Block H* have also used this stock music). There were 43 episodes of *Thriller* produced and all still reside in the ITC archives, both in UK and US formats.

Lastly, I am trying to get ITC to release the series on to video monthly, as with *Brian Clemens's* other popular shows, *The Professionals*, *The Avengers* and *The New Avengers*.

Anyone else think this is a good idea...?

No Survivors

Tim Hillier

Hockey, Essex

What about *Survivors*? What indeed, seems to be the attitude of the Beeb.

I was delighted to find a trial of it on the last two volumes of *Blake's 7*. At last my favourite series of the 70s was to be available on video. Or is it?

The first two volumes came out in May, and I fully expected a sensible release schedule of every two months, as with *Blake's 7*.

No! I had to wait until September for the next two volumes. Now the Beeb have put back the next release to February 1994, because the sales are not up to *Blake's 7* standards.

What the hell do they expect? Common sense could of told them *Survivors* wouldn't be as popular as *Blake's 7*; or are they balking because Sly is resurrecting the series?

I don't know. All I know is, I want to collect all three series of *Survivors* on video over a sensible period of time.

I've waited eighteen years to see it again. Must I wait eighteen more??!!

Editor: *Survivors* is not being shown by Sly but by UK Gold, a company partly owned by BBC Enterprises themselves.

BBC Enterprises have confirmed that there will be another two tapes released in February. The first will contain two episodes and the third will have three. It is intended that further releases will follow later in 1994.

Our next letter is from one of the



Mr and Mrs Lang with one time Avenger, Patrick Macnee

lucky winners of our Day in Avengeland competition.

New Avenger

Tony Lang

Worcester Park, Surrey

The date: 26th October 1993

The place: Watford Junction BR station. Following a mysterious phone call informing me that I'd won one of the first prizes in the *TV Zone Avenger* competition I'm here with my wife to visit the scenes of many of the strange cases faced by John Steed and his partners during the Sixties.

We are greeted at the station by someone bearing a resemblance to Steed and are handed our itinerary for the day — seventeen locations in one afternoon. Images of the Many Fieldsman high speed coach tour spring into my mind. One unexpected addition to the tour: An American film crew have joined us to make a documentary called 'A Journey Back to The Avengers', including film of our tour. After a few shots of us entering the station from the platform (the buffer actually), to be greeted by 'Steed' we set off.

First stop, the International University at Bushey where foreign agents tried to sabotage the European Unification conference at *Death's Door*. The film crew record everybody getting off the coach, cameras click and the film crew film as all get back on the coach again. The coach sets off again with the video player being regularly sabotaged by pot-holes in the road. Next stop Cadogan Towers, scene of many disastrous doings in *The Minders* and *They Keep Killing Steed*.

Some time later we stop for lunch at the pub where they filmed *The Man Eater of Surrey*

Green. Humans aren't on the menu today so we have to settle for the fish. Then shock! Horror! The camera crew want to interview us all for the documentary. We all sit around trying to look intelligent and say why we think the show was so good.

More photos then we're back on the coach for a trip down country lanes where Steed once sped (although we go a bit slower). On to Shenley Hall, the home of the unfortunate Sir George Benstead in *Dead Man's Treasure*. More photos this time with a glass of champagne to improve our photographic abilities.

The camera crew depart after filming our every move for the past few hours, and we move on to more sights. A stop at the hotel where Tisa King was trapped in *Wish You Were Here*. After coffee we manage to escape and head back to London. We all try to answer a quiz to win a leather jacket. I score ten. The winner scores eleven. Curses, foiled again.

We arrive at the reception for the launch party and are presented with a boxed set of *Avengers* videos.

Our photos are taken by the photographer from *The Sun*, with Patrick Macnee, who seems to have the same personality in real life as his famous character. Diana Rigg dashes off to appear on stage elsewhere in London. Honor Blackman and Linda Thorson seem to be enjoying themselves despite being pestered for autographs. More photos. This time for *TV Zone*.

The party starts to wind down and we crawl back home laden with videos, a T-shirt and sweat shirt, autographs and packets of used film.

Thanks *TV Zone* and thanks Lumière Pictures. It was a great day! I'll look forward to the next

competition.

Editor: We're glad you enjoyed it, Tony.

Missing?

Steve Hardy

Mickleover, Derby

I am writing in connection with three 'lost' series from the Sixties. The series in question are *The Corridor People*, *Undermind* and *Counterstrike*. I have been singularly unsuccessful in finding out anything about any of them apart from brief entries in Dave Rogers's excellent *ITV Encyclopedia of Adventure* and Roger Fulton's equally brill *Encyclopaedia of TV Science Fiction*.

Firstly, do these series still exist in any way, shape or form? Secondly, does *TV Zone* intend on doing *Fantasy Flashbacks* on any of them and thirdly, who owns the rights to them now and, if they still do exist, is there any chance of video releases?

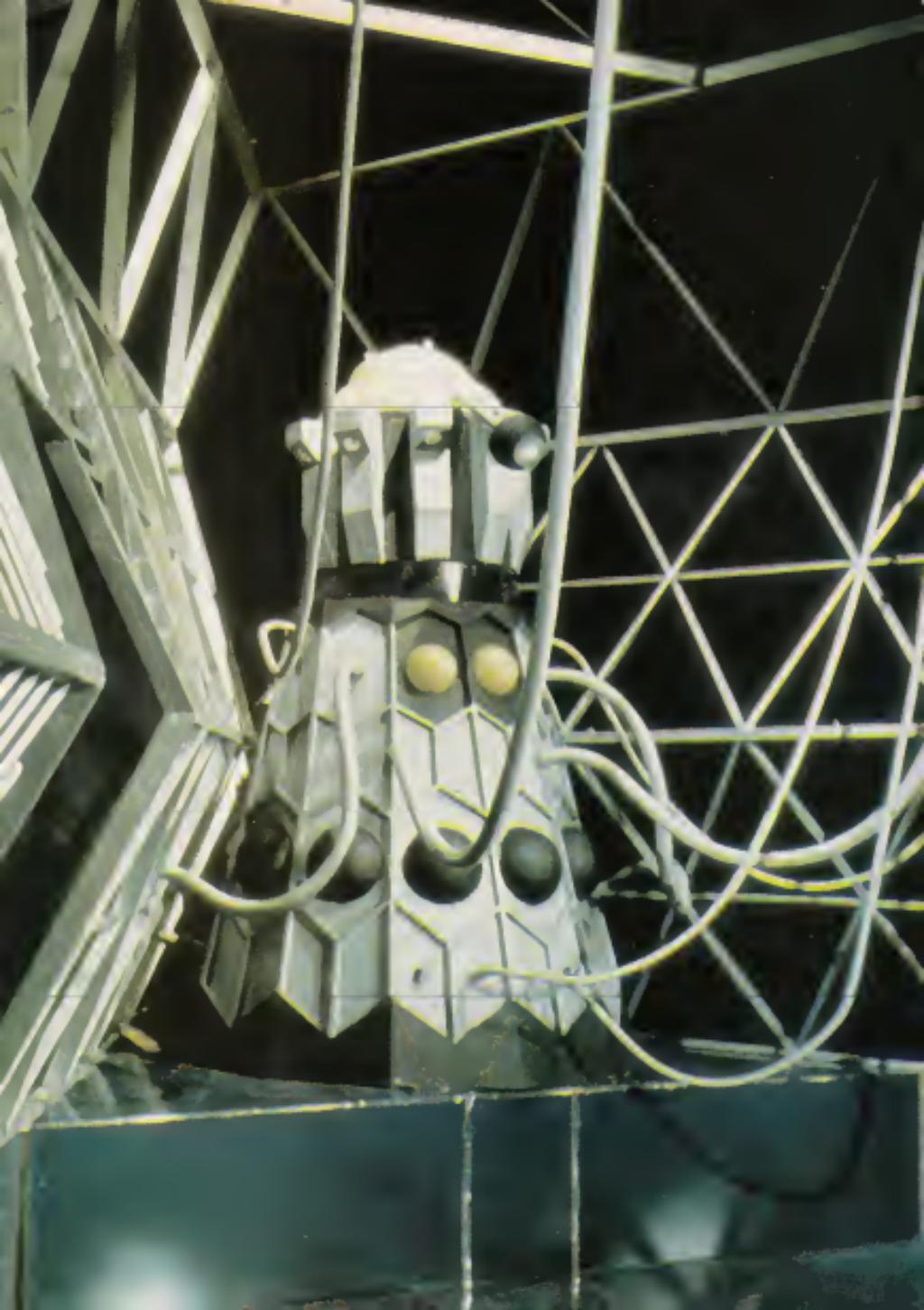
Editor: One at a time: *Counterstrike* was a BBC series and of the ten episodes made, the first four survive intact in the archives. Unfortunately, the unscreened episode, *Out of Mind*, was episode six.

Grasslands Television, who made *The Corridor People*, have confirmed that at least 'something exists' of the four episode series. The state of play with *Undermind* is markedly vague. The film archives of *ABC Television*, who made *Undermind* have changed hands on several occasions. It would seem that at least some of the episodes do exist and, along with the rest of the *ABC* back catalogue, reside in the vaults of *Lumière*, the same company that is currently releasing *The Avengers* on video.

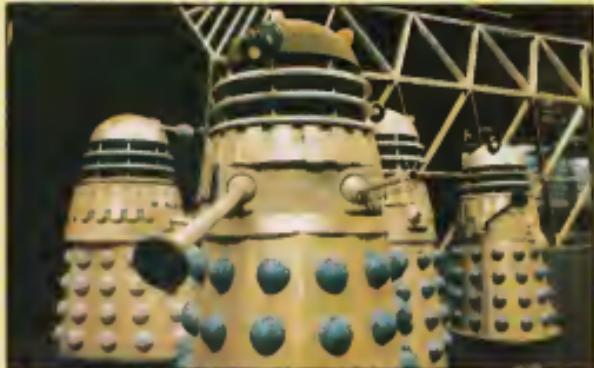
Of the three programmes, *Counterstrike* is comparatively the most likely candidate for release on video. However, judging from the apparently poor sales of other BBC telephony shows such as *Doctor Who* and *Adam Adamant Lines*, the chances are probably slim.

We would be potentially interested in featuring episodes from all three of these series as *Fantasy Flashbacks*, unfortunately we are often limited by the available information and photographic material. Having said that, it is quite likely that episode one of *Counterstrike* will be featured at some point in the future.

Til next time...



FIVES OUT OF THIRTY



Above and right: The Dalek city on Skaro in *Evil of the Daleks*, recreated for the *Thirty Years in the TARDIS* documentary. Photo © Stephen Peppé



How do you celebrate *Thirty Years of a television legend*? We decided at TV Zone that we should be unashamedly self-indulgent, and let our critics choose their top five *Doctor Who* stories...

Spearhead from Space A plastic enemy for the Doctor and Liz



The Daleks' Master Plan

In first place, without any doubt, 12 weeks — OK, 11 weeks and one Christmas episode — of good scripting, marvelous characters, brilliant directing, excellent music, a finale to end all finales and a story which shows the Daleks at their cunning best. (I would love to include *Evil of the Daleks* in my list, which shows the Daleks at their very best, but others beat it, just...)

Pyramids of Mars

Just brilliant. Sutekh rates only slightly above the (Delgado) Master and The Shadow as my 'favourite' villain. Scarman is chilling, Tom Baker's Doctor is at his very best, the music (even in the latest CD form) is just right, and the story-telling has that touch of Robert Holmes' forte, good dialogue. I cannot fault this story.

The Time Monster

There's some dreadful acting in *Aliens*, but Roger Delgado has never been bettered. This is his story. There is the added bonus of the Pertwee era 'family', UNIT, Lethbridge-Stewart is still blazing away (to quote from another near-miss, *The Three Doctors*). Then there's the TARDIS, my favourite aspect of the series. Although it looks

rather strange, it's still great to see a story featuring so much of the Ship (which gives a clue to another near miss?).

The War Games

It amuses me when I recall the time I told Terrance Dicks how much I enjoyed the story and he looked at me rather shocked, as for him those ten episodes were something of a nightmare to co-write. I agree that the story wanders back and forth between locations, and there is padding, but I am never bored and soon become hooked by the ever-unfolding plot. As for the episode nine cliff-hanger of the arrival of the Time Lords... Powerful stuff!

The Web Planet

Narrowly beating another web story, this is the most adventurous Who story to date. The history of the planet Vortis, its realization and the vistas hinted at in some of the dialogue cannot be beaten, and the regular cast give convincing performances. The first 'appearance' of the Anubis voice is one of the series' most chilling moments. Pitiful about the Opters, but looking beyond their rather strange portrayal, there's a sad sub-plot woven about them. Magic!

Jan Vincent-Radzik

The Ark in Space

Sorry, Ridley Scott, but Doctor Who got there before *Alien*. A masterpiece thrown together at the last minute by Robert Holmes, *Ark* succeeds because of its claustrophobic setting and the genuinely unsettling concept of the Wirm — giant insects that lay their eggs in humans.

The Daleks' Master Plan

Occasionally this over-long saga of the Daleks' ultimate plan to conquer the Universe is a niable run-around, but for most of the time it's as good as *Who* gets. Two of the Doctor's companions are despatched in a horrific manner [one blows herself out of an airlock, the other ages to death] and the Daleks have never been better. Heaps of monsters and some bold ideas.

The Mind of Evil

Doctor Who meets *Doomwatch* in Don Houghton's thought-provoking tale of a machine that drains 'evil' from the minds of hardened criminals. Forget that every episode ends almost the same way: there's some well-rounded characters, and a satisfying plot which oscillates between events at the prison and the Master's scheme to cause World War III.

Carnival of Monsters

A story that remains as fresh as the day it was broadcast. Bizzly colourful, totally over-the-top, it stands out for a superb core idea — a carnival showman travelling the galaxy with an exhibit containing programmed shrunken lifeforms. A fine performance by Michael Wisher, and some outstanding monsters in the Drashigs.

Snakedance

Who could have thought that in its 20th year the series could have showcased such an original and literate piece of television? The Mors are not the greatest Who-villains, but Janet Fielding's enthusiastic performance as the possessed Tegan lends some weight. Awards also to Martin Clunes's Lon, Colette O'Neill's Tahna, Christopher Bailey for a exceptional script and Fiona Cumming for some surreal direction.

David Richardson



Highly acclaimed by our TV Zone critics, *The Web Planet* is the only Doctor Who story in which the TARDIS crew are the only recognizable humanoids

The Web of Fear

Quatermass in feel, and the only story which ever scared me stiff. It owes its success to Douglas Camfield's excellent and doom-laden cinematic direction, and the inspired genius of setting the Yeti in the familiar yet darkened confines of the London Underground. Watch the first episode and pray that the remaining five are one day discovered. A forerunner of UNIT stories, and the best Doctor Who ever.

The Aztecs

Proving that 15th Century Mexico can be just as alien as any far-off planet, this tightly-written historical is what early *Who* was all about. Thought-provoking, action-packed, entertainingly educational, and visuallysplendid, this also features a star performance from the best female companion ever.

Genesis of the Daleks

The Dalek story par excellence, even though they hardly appear in it, and much better than the hugely

over-rated *Master Plan*. Chilling, questioning, and deftly scripted, this is all too relevant to our own recent past and present. Star of the show is Michael Wisher's Davros, after the Doctor the most fascinating character ever to appear in the show.

The Caves of Androzani

The fifth Doctor story where, at last, everyone got it right. A tantalizing taste of just how good Davison's Doctor could have been. An excellently envisaged future world, some great supporting characters, a truly pathetic — and sympathetic — villain, and a Doctor who is supremely fallible but ultimately heroic: in short, a quintessential Robert Holmes story.

The Web Planet

Full of flaws, and hardly up to 1990s standard. Yet it's vastly entertaining not least of all for the realization of an entirely believable alien culture, and its ability to transport us and the TARDIS crew into a totally alien world. The closing scene, as the Menoptera call in their forces to reclaim their long-lost planet, is truly moving.

Nigel Robinson

Inside the Spaceship

Arguably the most bizarre Doctor Who story ever told — and the most disturbing. The eccentric plot, consisting of a palpable weave of mistrust, fear and psychotic behaviour, succeeds in creating a truly alien atmosphere. It remains refreshingly chilling at every viewing, even though, by modern standards, the explanation might seem a little 'mundane'!

Fury from the Deep

As a contemporary 'horror' story this surpasses every other attempt made by the programme, because the plot was so plausible. At the time, domestic kitchens were being converted to burn North Sea gas, and the fear of something unpleasant coming up the pipeline was too close to home — literally. Sound effects proved that the invisible can be more terrifying than the visible.

The Aztecs

By far the best and most convincing of the 'historical' stories and an object lesson in how a past civiliza-

tion must be left alone to develop in its own fashion. Superb backdrops contrast with small sets to enforce the curious juxtaposition of 'barbaric' human sacrifice against cultural splendour, all complemented by cracklingly good performances from all the cast.

Warriors' Gate

It is the story that counts, and this is one of the most surreal and rewarding. Forget some of the shortcomings of the supporting cast and listen to the dialogue. As a Time Slave, Bioc's explanation to the Doctor that he is 'a shadow of the past and of your future' is one of the most chilling lines ever delivered.

Evil of the Daleks

Memorable for its strongly defined Waterfield and Masdile families and for revealing another slightly sinister slant to the Doctor's character. A model Time Travel story as it convincingly portrays both Sixties' and Victorian England before plunging the viewer into the horrors of Skaro and revealing the real evil — the Emperor Dalek.

Deanne Holding

A fight to the death in the past during *The Aztecs* Photo: C. Barry Westley



Above: Carnival of Monsters
Below: Daleks in Ancient Egypt in
The Daleks' Master Plan Photo: C. Barry Westley



Materializing on a volcanic planet in
The Daleks' Master Plan Photo: C. Barry Westley

Horror of Fang Rock

An excellent and generally overlooked adventure. Tom Baker is under tight control and consequently gives one of his best performances. The perfect Doctor Who situation — trapped within a confined area, the bodies mounting and an alien menace closing in, it is up to the Doctor, alone and unarmed, to save the day.

Terror of the Zygons

Almost a Doctor Who cliché. This adventure became a template for school playground adventures with the Doctor, Harry, Sarah, the Brigadier and UNIT and a lot of hissing Zygons in shorts. The ending of episode one alone is surely quintessential Who.

Spearhead From Space

Again, another story that is so Who-ish in concept that it wouldn't work half as well in any other format. The Autons remain as chilling as ever and make up for the shortcomings of the Nestene monster in the climax to episode four.

The Web Planet

Despite the over ambitious nature of the production, this succeeds in conveying a true sense of the alien without resorting to Science Fiction clichés, as some later shows did.

The Robots of Death

Essentially a murder mystery. The truth is staring everybody in the face but only the Doctor can see it. But then of course, the Doctor is also the suspect! A very simple idea that is elegantly executed without being over-ambitious. The Voc robots remain one of the great menaces of Doctor Who.

John Alerworth

WRITING ALTERNATIVES

with Daniel Blythe and Kate Orman

DANIEL BLYTHE, the author of *The Dimension Riders*, the second in the Alternative Universe Cycle of *New Adventures* novels, isn't the sort of person who likes to pigeon-hole.

"I'm a fan of the well-crafted story, whether it's in literature or on tv," he says. Certainly his novel bears testimony to that, somehow managing to bring time-travelling, space stations, survey ships and an Oxford College into a coherent and entertaining whole with a cunning even a Machiavelli might envy.

Fan Writer?

He's always liked and appreciated Who on tv, but is he, like so many of the other *New Adventures* writers, a fan? He has to think about this for a moment, before replying: "Yes, I suppose you could say I was a fan of *Doctor Who*, although that's not my primary interest."

He's certainly not one of the dreaded green anorak brigade, and says he likes most unusual thought-provoking tv, whether it's travelling the Universe with *Who and Blake's 7*, or tipping the light fantastic with *Maddie and David in Moonlighting*.

Before writing *The Dimension Riders*, he had produced other fan fiction and short stories for a variety of publications. He had had the idea for *Dimension Riders* for some time, and when the *New Adventures* were launched, he revamped the idea and sent it off to Virgin.

While Virgin liked the idea, there were still changes to be made, most notable of which was the addition of Bernice. It was tricky to integrate her into the plot, he admits, although he does profess an admiration for the character, and her inclusion did allow him to expand on the Oxford scenes which had played only a small part in the original proposal. The Oxford college of St Matthews is particularly con-



vincing in the book and he concedes that it is, in part at least, based on St John's, the college he attended as a French and German undergraduate.

Ace Problems

While he loved writing for Bernice, he found Ace somewhat of a problem. "The new Ace isn't likeable as a person," he says, echoing the sentiments of several other writers. "She's not very sympathetic, and is no longer a reference point for the reader." He also recognized that there's been a lot of to-ing and fro-ing in respect of her character in the *New Adventures* books. On her return in *Decent* she was supposed to be a totally changed woman, but elements of her previous incarnation as the screwed-up teenager are still very much apparent.

"Writing for the Seventh Doctor I found very enjoyable," he says. "It's a shame that on tv they cut him off in his prime,

when Sylvester McCoy was just getting into the role."

He loves the cover of *Dimension Riders* ("although the chess set could look a little more dilapidated"), especially in its portrayal of the Doctor as a mysterious and possibly threatening being, but has a word of caution to potential *New Adventures* writers: "There's a continuing danger of portraying the Doctor as being too mysterious, always knowing what's going to happen, and that can become tiresome."

The Dimension Riders is the second in a series of related books detailing the efforts of the as-yet-unseen being to alter the course of history. Was there much contact between Blythe and the other writers on the series?

He had been in touch with Jim Mortimer, the author of *Blood Heir*, the first book in the series, and had written to Kate Orman in Australia about her plans for *The Left-Handed Hymnringbird*. The discussions that followed were useful, he agrees, but is keen to stress that each book, while related in some way to all the others in the series, can stand alone. In fact, he says, each of the five books is wildly different from the other four.

Future Who

Doctor Who has been around, in one form or another, for thirty years now. Does Blythe see a future for it on tv?

He would love to see it back, he says, albeit in a slightly altered format. He's also wary of the recent reports in the media that Steven Spielberg is interested in buying the rights to the property, and, while he welcomes the influx of money into the series, is adamant that the tv show should not be 'Americanized' in any way.

"Ideally, it needs a big budget and fifty-minute episodes. But it must retain its traditional essence" — which he defines as an ability to be all things to all people,

and a wonderful capacity for not taking itself too seriously.

I ask him to expand on this and he comes up with one of the best descriptions ever of Who, and one which he cheerfully and disarmingly admits he stole from a review of a Terrance Dicks novel: "A mix of hectic ménage and gentle self-mockery."

He does himself a disservice, because *The Dimension Riders* is much more than just that. Blythe is keen to write more Who material, as well as other adult-oriented fiction, revolving around the weird and the unusual. With the good reviews *Dimension Riders* is already receiving I suspect we will be hearing a lot more of Daniel Blythe.

Kate Orman

No one's quite sure what to make of the Seventh Doctor these days. There are those who can't stand him; there are others who think he's the best thing that's happened since Sydney Newman upped and left Canada for the BBC. Such a feeling is evinced in *Virginia's* publishing programme: the *New Adventures* with the Seventh Doctor, Ace and Benny are certainly continuing, but now there's room for the *Missing Adventures* as well, featuring all the previous Doctors and their companions.

Similarly, among *New Adventures* writers, there are those who find McCoy's Doctor a joy to write for, and others who are quite open in the difficulties they encounter with the renegade Time Lord from Gallifrey.

Sylvester Fan

Kate Orman, author of *The Left-Handed Hummingbird*, the third book in *Virginia's* Alternative Universe cycle, is definitely in no doubt about where she stands.

"The Seventh Doctor is definitely my favourite!" she announces firmly. "He's very easy to write for, and has a great depth of character. You never know whether he's going to be flippant or serious. He's also a Doctor who is very much grounded in the real world — for instance, he loves jazz music."

It's hardly surprising that Sylvester McCoy is Kate Orman's favourite Doctor. She became an active Doctor Who fan about 1988 when McCoy had just stepped into the role; McCoy, she agrees, is therefore 'her Doctor.'

She's not too certain about the Seventh Doctor's companions however. In common with many people she feels the Ace of *The New Adventures* book is stuck in a rut.

"All Ace can do now is fight," Kate says and recognizes that, although series editor

Peter Davison-Evans may not be entirely happy about the idea, most people accept the need for Ace to be got rid of. She'd dearly love to do the job herself but isn't saying how she'd do it; for a start she realizes that, somewhere in Ace's times-train, according to Ian Briggs, she settled in Nineteenth Century France.

Benny is another matter, and Kate's only full of praise for the new regular member of the *TARDIS* crew. "She doesn't have such a sensible relationship with the Doctor as Ace does," she says. "There is based much more on friendship. Benny is much more of a three-dimensional character than Ace was. I was really pleased when Paul Cornell [who introduced Benny in *Love and War*] told me that I'd got Benny exactly right, just as he'd envisaged her. That was a real compliment."

Début

The *Left-Handed Hummingbird* is Kate's first published book, although she'd been writing fan fiction for many years, some of which had been published in *Doctor Who Monthly*. Most of the material was Who-related, although she admits, somewhat shamefacedly, to have been guilty of a *Tomorrow People* story along the way. So how did she come to write *Hummingbird*?

The Doctor and Ace — once inseparable, now at odds... Photo © Doctor Who Productions



Like most other *New Adventures* writers she got the original Writer's Guidelines and sent in a synopsis, accompanied by a few sample chapters. These were rejected, albeit with some encouraging remarks, and it was only with her third attempt that she received a positive response, with Virgin saying that her story could fit nicely with the Alternative Universe sequence of novels. Kate realizes that it's probably just as well that Virgin took her on her third attempt; she would have just carried on sending submissions until they commissioned her if only to lighten the load on their mail box!

Perhaps of all the *New Adventures* writers so far, Kate Orman is very much a fan of the TV series. Indeed, next year, she will be helping to run the Australian Doctor Who fan club. What makes Australian Doctor Who fandom different from the home-grown variety?

"For a start it's still on television down here — at 04:30 in the morning. Doctor Who fans tend to be younger too than those in Great Britain. We had a survey last year and the average fan turned out to be a seventeen year old male."

"But they're still as prudish as the British fans. We have lots of people writing in saying that they don't want any sex, violence or swearing in the *New Adventures* books."

Robin Turner

**"Your leader will be angry if
you kill me, I...I'm a genius"
(The Seeds of Death)**

THE SECOND DOCTOR

Season 4 (continued)

Code: T758

EE The Power of the Daleks
FF The Highlanders
GG The Underwater Menace
HH The Moonbase
JJ The Moon Terror
KK The Foeless Ones
LL The Evil of the Daleks
(7)

TX Date/Number of episodes

05.11.66	(6)	□□
17.12.66	(4)	□□□□
14.01.67	(4)	□□□□
31.01.67	(4)	□□□□
11.02.67	(4)	□□□□
11.03.67	(4)	□□□□
08.04.67	(6)	□□□□□□
20.05.67	(7)	□□□□□□□

Season 5

MM The Tomb of the Cybermen
NN The Abominable Snowmen
OO The Ice Warriors
PP The Enemy of the World
QQ The Web of Four
RR Fury from the Deep
SS The Wheel in Space
(7)

TX Date/Number of episodes

02.09.67	(4)	□□□□
30.09.67	(6)	□□□□□□
11.11.67	(6)	□□□□□□
23.12.67	(6)	□□□□□□
08.02.68	(6)	□□□□□□
16.03.68	(6)	□□□□□□
27.04.68	(6)	□□□□□□

PATRICK TRO
(1966-1969)

"Your leader will be angry if
you kill me, I...I'm a genius"
(The Seeds of Death)

"I...I do tend to get
involved with things."
(The War Games)

THE SECOND DOCTOR

Season 4 (continued)

Code / Title
EE The Power of the Daleks
FF The Highlanders
GG The Underwater Menace
HH The Moonbase
JJ The Moon Terror
KK The Fonsilie Orac
LL The Evil of the Daleks

TX Date / Number of episodes
05.11.66 (6)
17.12.66 (4)
14.01.67 (4)
11.02.67 (4)
11.03.67 (4)
08.04.67 (6)
20.05.67 (7)

Season 5

MM The Tomb of the Cybermen
NN The Abominable Snowmen
OO The Ice Warriors
PP The Enemy of the World
QQ The Web of Fantasy
RR Fury from the Deep
SS The Wheel in Space

02.09.67 (4)
30.09.67 (6)
11.11.67 (6)
23.12.67 (6)
08.01.68 (6)
16.03.68 (6)
27.04.68 (6)

PATRICK TROUGHTON
(1966-1969)

Season 6

Code / Title
TT The Daleks
UU The Web of Terror
VV The Invasion
WW The Krotons
XX The Seeds of Death
YY The Space Pioneers
ZZ The War Games

TX Date / Number of episodes
10.08.68 (5)
14.09.68 (5)
07.11.68 (5)
28.12.68 (4)
25.01.69 (6)
08.03.69 (6)
19.04.69 (10)



"I...I do tend to get involved with things."
(The War Games)

Season 6

Code / Title

- TT The Dominators
- UU The Mind Rubber
- VV The Invasion
- WW The Krotons
- XX The Seeds of Death
- YY The Space Pirates
- ZZ The War Games

TX Date / Number / 10 minutes

10.08.68	[5]	
14.09.68	[5]	
02.11.68	[8]	
28.12.68	[4]	
25.01.69	[6]	
08.03.69	[6]	
19.04.69	[10]	

[7]

[→]



THE CREATURE

The Plot

APARTY of explorers arrive at the Rong-ruk monastery in Tibet. There are three Europeans: the leader Tom Friend, plus his companions Pierre Brosset and Andrew McPhee. Accompanying them is Tibetan villager Nima Kusang. Friend tells Kusang to enquire if the monks have seen Doctor Rollason; they determine he is drinking tea with the Lama.

They join the Lama. Rollason is here to join Friend's expedition, intrigued by his 'special evidence' of the existence of Abominable Snowmen. Three years ago McPhee saw footprints in the snow, and Kusang has seen a Yeti in the flesh. Friend believes the creatures will be hiding in the North Valley — the most dangerous and inaccessible area of the Himalayas.

Friend shows Rollason the evidence: a silver cylinder, inscribed in a local language, which tells of powerful beings. Inside the tube is a huge fang. Friend returns the object to the Lama — it has been lost to the monastery for many years. The Lama is grateful, and claims that the tooth is not real, but was carved by a monk from ivory. Kusang describes the tall, brown, long-haired creature he saw — but Rollason dismisses the description, saying it could be an ape or bear. Friend realizes that the Tibetan has changed his story, probably under instruction from the Lama. The party leave the monastery.

They arrive in the North Valley, and eat and rest for the night in a hut. Rollason theorises that the Yeti could be a distant relative of both Humans and apes; only a remnant of their species survives in these adverse conditions. Despite the fact the



The Rong-Ruk monastery (all photos from the Hammer film version)

beast could be eight or nine feet high, Friend hopes to capture one in a steel net. He wants to return home with more than just a photograph. The conversation is interrupted when McPhee hears a crying sound from outside. Their search reveals nothing.

The next day the party splits into two. Friend, Kusang and Brosset proceed further into the valley, while Rollason and McPhee search the immediate vicinity of the hut for plant life. They discover footprints — a Yeti must have been observing them in the night. They head after the others, but McPhee steps into a bear trap. Brosset appears — he has set the trap — and releases him. Rollason is furious that Friend authorised the use of such barbaric methods, but Brosset replies that they have already captured a Yeti!

The creature is imprisoned in a cage. It is small, but Kusang says it is identical to the one he saw three years ago. Rollason recognises it as a human ape, and every

one has one. The radio announces bad weather is on the way. The expedition cannot leave the area because of McPhee's injury.

Friend now wants to use the ape to disprove the Yeti theories. He is a calculating mercenary, with a history of cheap confidence trickery. Friend and Rollason fight, and the radio is smashed. In the meantime, the ape has escaped. The cage is broken, and there is a trail of larger footprints nearby.

In the tent, the drugged McPhee hears a scratching against the canvas wall. A hairy arm reaches through. Kusang witnesses this and screams. The others come running, but Kusang is hysterical. He runs out into the night, heading back to the monastery.

Brosset is intent on protecting the expedition following the discovery of a mangled trap. McPhee is behaving strangely. He is making short bawling noises and speaks in a strange dialect. Rollason believes they are witnessing telepathy — the

The Lama of Rong-ruk



Strange footprints in the snow



A claw reaches through the canvas





Helen Rollason (Maureen Connell) and 'Foxy' (Richard Wattis) in the film creature is reaching McPhee's mind. The doctor asks the Yeti to come, and assures it they mean no harm. However, as the creature approaches, Brosset shoots it. McPhee screams in agony.

Friend discovers the corpse. In the distance they can hear mournful cries from other Yeti. Friend and Brosset attempt to return their evidence to camp.

The next day, McPhee begins to recover but remembers little. Rollason tells him of the dead Yeti; having seen the beast's face, he is convinced they are intelligent. The corpse is moved to a cave for storage. McPhee is possessed again; he leaves the camp and begins climbing the mountain-side. Through binoculars Rollason wit-

nesses McPhee falling to his death.

Later, Brosset rushes into the cave, narrowly escaping the attack of two Yeti. He believes they want revenge. Friend suggests setting a trap for them using Brosset as bait.

Rollason and Friend wait in the tent. The doctor wishes to leave with the proof they have so far, but their disagreement is cut short by Brosset's cries.

The creatures are caught in a steel net, but Brosset's rifle is not working.

Rollason and Friend arrive to find the net is sheared, and Brosset dead. Rollason examines the gun and realises that Friend sabotaged it — he wanted to ensure they caught a live Yeti. The dead creature has been moved slightly — obviously its brethren tried to remove it, but were unable to get it from the cave.

The two survivors bury their dead and prepare to get away. Rollason believes the Yeti are ancient and wise creatures, more highly evolved than Humans, and are waiting for Mankind to die out so they can inherit the world. The radio returns to life and a voice tells Friend to abandon his equipment and leave. But the radio has been totally smashed, and it isn't even switched on... They hear a voice from outside. To Rollason it is his wife Helen, who was lost



The Yeti shares some words of wisdom with Helen Rollason

during the Second World War. To Friend, the voice sounds like Brosset. The doctor realises it is a trap, but Friend rushes outside. There is an avalanche. Rollason searches for his companion, but to no avail. He is found in the cave by two Yeti. Rollason becomes dazed, then slumps forward.

An exhausted Rollason arrives back at the monastery. The Lama asks if the doctor found what he was searching for, but Rollason says he was wrong. The Yeti do not exist...

Credits

Tom Friend	.....	Stanley Baker
Pierre Brosset	.....	Eric Pohlmann
Andrew McPhee	.....	Simon Lack
Nima Kusang	.....	Wolfe Morris
Dr John Rollason	.....	Peter Cushing
The Lama	.....	Arnold Marle

Writer	.....	Nigel Kneale
Designer	.....	Barry Leavoy
Technical Manager	.....	W. Whitmore
Lighting	.....	R McCullough
Studio Manager	.....	Stewart Mortimer
Wardrobe	.....	Miss Gilmore
Make-up	.....	Miss Ross
Stage Manager	.....	Paddy Russell
Secretary	.....	Daphne Martin
Producer	.....	Rudolph Cartier

Background

Nigel Kneale's gripping television play followed almost eighteen months after his renowned serial *The Quatermass Experiment*, and came some nine months before the sequel, *Quatermass II*. The

The corpse of the shot Yeti is retrieved from the snowy wastes



story was inspired by the then-current craze for establishing the existence of the Yeti; during the Fifties there had been intensive searches of the Himalayas, and in 1954 a London newspaper despatched a team to track the creature down. All they found were mysterious large footprints in the snow.

The Creature was broadcast live by BBC Television on Sunday January 30th 1955 between 21:15-22:45, with a second live transmission on 3rd February 1955 between 21:00-22:30; no recordings were made and hence the programme is not retained in the BBC's archives. The show was rehearsed at 60 Paddington Street, London W1, with a total of five rehearsals days for the first transmission (17th to 28th January) plus one day's rehearsal in the studio on 29th January.

Film inserts had previously been compiled for the location sequences, as Friend's team are seen march across the Himalayas at various points in the story. As was customary in the 1950s, the play had an interval, and the first act concluded with Kusang abandoning the expedition.

There was a heavy requirement for sound effects, which ranged from howling winds to Yeti cries and Tibetan dance music. This was played into the studio live by the sound supervisor during the performance.



In the final moments, a glimpse of a wise and ancient face

There were a number of changes between the initial drafts of the script and its transmitted form, most notably the fact that some character names were changed. Pierre Bressard had originally been Ed Shelley, Andrew McFhee was Arthur McNee, and Nima Kusang was Thomay. Interestingly enough, when Kneale came to adapt the story into the film *The Abominable Snowmen*, he decided to revert to the names Shelley and McNee.

The greatest modification between the original and the film is the character of Helen Rollason. In the television version, she is missing presumed dead — lost in Singapore during the Japanese invasion.



Rollason is mesmerized in the presence of the Yeti

The tragedy has haunted Rollason's life since 1941, and hence it is her voice that be heies during the story's climax. In the film, Helen (played by Maureen Connell) is alive and well and living at Rong-ruk with another new character, Peter Fox (Richard Wattis). Neither of them become involved with Friend's party, and as such are superfluous to the plot.

Both Peter Cushing (Rollason) and Wolfe Morris (Kusang) reprised their roles for the film. American Forrest Tucker was brought in to play Tom Friend, while Robert Brown was Shelley and Michael Brill played McNee.

Richard Houldsworth

There's a birthday party for the Doctor...

Doctor Who's thirtieth birthday is celebrated in the latest TV Zone Special. In exclusive interviews, four of the surviving Doctors — Jon Pertwee, Peter Davison, Colin Baker and Sylvester McCoy — provide an insight into *Lost in the Dark Dimension*, the anniversary story that was never made.

We go on location with two 'new' Doctor Who productions: the *Children in Need* special and the *Thirty Years in the TARDIS* documentary, featuring exclusive photographs.

Over fifty actors who have appeared in the series recall their experiences — including Lynda Bellingham, Bernard Bresslaw, Michael Cashman, Pauline Collins, Janet Ellis, Sarah Greene, Martin Jarvis, Jane How, Edward Peel, Dennis Lill, Jessica Martin, Beryl Reid, Christopher Ryan, Nicholas Parsons, Ingrid Pitt, Tim Piggott-Smith, Maurice Rose, Tony Selby, Clive Swift and Jack Walling.

Not a fan of Doctor Who? Well there's also an interview with *Star Trek: The Next Generation*'s Hugh Borg, alias Jonathan Del Arco. There's an insight into the creation of the classic fantasy series *Sapphire and Steel*, with its producer, Shaun O'Riordan. Chris Barrie talks about *Red Dwarf*, while Angie Dickinson discusses her role in the Oliver Stone's *Wild Palms*.

TV Zone Special #11 is available from all good newsagents and comics shops for £2.95 (US\$6.95). It can also be obtained as a back issue (+ 80p postage and packing, or 20p if ordered with other issues) from:

BACK ISSUES
Visual Imagination Ltd
PO Box 371
London SW14 8JL
UK



MORE QUARK TALK



Armin Shimerman provides the right mix in *Deep Space Nine*

IN the concluding part of our interview with Armin Shimerman, the actor discusses his work on *Deep Space Nine*, as well as his early involvement in *Star Trek: The Next Generation* and plans for the future.

Boxing Shimerman

TV Zone: You've been with *Star Trek* for quite some time. Do you remember the nightmare you had playing a jewelled box in *Haven*, your first episode of *The Next Generation*?

Armin Shimerman: I had never endured prosthetic make-up before, and that was an incredibly long make-up time. I remember not being able to move for several hours. Not only did I have to sit there, but I also had to hold this box around me while [make-up supervisor] Michael [Westmore] and another gentleman worked on me. When I finally got out of the chair, they literally had to move my legs like a puppet to get down the steps of the makeup trailer, and then I remember getting carefully moved into the platform where you get beamed in.

I don't think the shoot itself took more than two minutes. They led me in there, I got in place, they turned the camera on, I said my lines, we did one more take, and then they wrapped me.

TV Zone: It sounds like a bit of an

anti-climax after all that work.

Shimerman: But it was the beginning of all this, and my agent and I had pleaded with the producers that it not hinder me from doing other work. As it turned out, they remembered their promise a couple of weeks later, so it turned out very favourably. I started out as a prop, and now I'm a series regular.

TV Zone: Did the fact that you had

played a Ferengi before (in *The Last Outpost* and *Peak Performance*) work in your favour?

Shimerman: I think the only two people they were considering for the part of Quark were myself and Max Grodenchik [who plays Rom, Quark's brother in *DS9*]. Max and I are the two actors who played the most Ferengis, so obviously it was essential that the actor who played

Creating Ferengi mayhem in *The Last Outpost*







In Season Two's "Rules of Acquisition" Quark and his assistant Pel (Helene Udy) plead with the Grand Nagus Zek (Wallace Shawn)

Quark was somebody steeped in the Ferengi tradition.

TV Zone: How many other actors auditioned for the part?

Shimerman: I would say there were very few people, and the producers have led me to believe that when they wrote the part, they had me in mind. It was unknown to when I was auditioning, and I was filled with butterflies, that it was a fair accomplishment.

When we were auditioning, Max and I sat down for 45 minutes and introduced ourselves, and we realized that if they cast one of us as Quark, that would be terrific, but if the other person got Rom, that also looked like it would be a recurring role, and would be a lot of fun. We knew we were going to get something out of the show.

TV Zone: Are you comfortable with the idea of doing DS9 for the next five or six years?

Shimerman: I'm very comfortable with

that, and at the same time, I've gone off to do other roles while DS9 is shooting. Colm [Meany] has done the same thing, and I'm assuming that will continue to happen when it's amenable to Rick Berman and the others. In the meantime, I've got this great part that I can rely on to be there week after week.

Rewards

TV Zone: What's the most rewarding aspect of working on the series?

Shimerman: (Laughing) The money! The money's terrific. The other thing is just the ability to play all these outrageous things on camera, and for people to actually like it. It's the artistic satisfaction of playing choices you're never allowed to play, or at least I'm never allowed to play. Also, knowing that you're having such a good time. Usually, work is work. When you're a guest star, you're desperately trying to create a character as quickly as possible, you're working with a group of people who are very tight with each other,

and you're the outsider who has to make a niche for yourself during those seven working days you're there. Here, I'm working with a bunch of people I see week after week, I feel very comfortable with them, the character is already set in place, and I just have to have a good time, really.

TV Zone: It must be difficult, coming on to a show as a guest star just for a brief amount of time.

Shimerman: Yeah, you're the outsider, and they're sort of looking at you like 'can he do it?' And you're also the least political person there, in the sense that they all have some say in what they're doing, and the guest star is really on his own. Anybody can say something about that performance, and you have to amend that performance, because they're constantly changing your lines, because they don't know who your character is either.

They just know they need this character for this episode, and you have to do the best you can. You don't know the style of how the other actors work. I know I can go to René's [Aubrey O'Day, who plays Odo] trailer, knock on the door, and sit down and rehearse, but the guest star doesn't know that.

Some actors don't want to work that way. Some of them are too busy, some like to know their lines at the very last second, so they're spontaneous. You're always second guessing how the other people work. Of course you're also under the gun to do a good job. When you're a series regular, if one episode isn't perfect, then you try and do better on the next one.

Settling In

TV Zone: Are you comfortable playing Quark by now? When David Carson was directing the pilot, he thought it would take several weeks for the actors to find their characters.

Shimerman: I think David was absolutely correct, and the other actors would probably tell you that in the pilot, each of us was trying to mark out a piece of property. We were all trying to show the world this is what we think of this character, and we weren't quite sure we were right.

I remember Nana [Visitor — Kira Nerys] and I sitting backstage, really worried about whether or not we were doing the right thing, not so much about taking the part, but about our characters. We were putting new footprints in the sand, and we weren't sure they were correct. Every actor lives with a sense of insecurity, but it was like being a guest star the way I just described it. We were all new to this, we didn't know who our characters were, and I think you can see that in the

pilot. In a couple of years, you'll be able to see how tentative and bold we were at the same time. We weren't quite sure, but we were making a point. Now that we've learned more about our characters, we've realized some of their strengths and weaknesses.

We've worked out the bold outlines, we've worked out the major areas, but we're still exploring what the subtle areas are. The writers are also going to be throwing us curves all the time, and as theatre actors, we're probably all trying to make it better every week.

TV Zone: Are there any scenes you'd still like to see with the other characters?

Shimerman: Yes, for instance, I would love to do more work with Nana. In the pilot, it looked like there was a growing relationship between Quark and Nana towards the end, but that's really the last time I've stood face to face with her. There are a lot of things. Also, in the pilot, there was a relationship established between Sisko and Quark, and that hasn't really come back that much either, and I would like to see more of that.

They tell me there's going to be more between Quark and Dax. As René is saying, we're becoming more proprietary in the sense that we're getting to the point where we want to suggest things to the writers about the way to approach the character.

Suggestions

TV Zone: What sort of things have you suggested?



Mejora Quark with old business partner Falaf Kot (Peter Crombie)

Shimerman: I've asked about the strength of Quark. The Ferengi have traditionally been rather spineless creatures, and I would like to play Quark as strong a Ferengi as I can be, and Rick has assured me that is the way they hope to see it, so I'm asking for more of that.

TV Zone: That was in *Babel* for instance, where he doesn't catch the virus that disables the rest of the station.

Shimerman: Right, and for whatever reason it was — and I tend to think it was

slightly moral — to come up and help. He could have just sat back and waited to see what happened.

TV Zone: One of the most interesting aspects of Quark's personality is you never really know what he's going to do next.

Shimerman: Thank you, because I think you're right about that, and it is exciting to see where they're going to go with the character, and I have done some episodes you haven't seen yet which are in the can, in which you'll be surprised at what Quark does.

TV Zone: What would you still like to do, in what little spare time you have away from the series?

Shimerman: If I had some spare time, I would like to continue doing Shakespearean plays. I think now with the notoriety that will come from doing *Star Trek*, there may be some offers. It is a quantum leap in recognizability which will help get parts in the future, especially theatre parts. I know even from doing *Beauty and the Beast*, I was able to get a couple more parts on stage.

I used to curse all the time, that I was losing out to other people who were more recognizable. Now all of a sudden, it's in my corner, and hopefully I'll be able to take advantage of that.

TV Zone: So you'll be the most recognizable unrecognizable actor in Hollywood?

Shimerman: Very well put.

Joe Nuzzaro





NB: Release dates subject to change

**STAR TREK
DEEP SPACE NINE**
The Siege
by Peter David
Publisher: Titan
Price: £3.99
Published: 14th Oct '93

PETER DAVID is my favorite Star Trek author, so I was looking forward to seeing how he handled the programme's third incarnation, since his penchant for humour could have clashed with the gritty feel of *Deep Space Nine*. I needn't have worried.

The wormhole undergoes a natural and temporary metamorphosis from a stargate into a galactic waste disposal unit. When it spits out the remains of a Borg ship, the crew of DS9 realize that they'd better quarantine the wormhole until it settles down. This news is not welcomed by a party of Edemans, a race with explicit religious beliefs, who seek to spread their

gospel into the Gamma Quadrant. While they hang around the station, another visitor arrives — a metamorphic assassin. Then the killing starts, and Odo must balance his desire for justice against his need to find the origins of the shapeshifting murderer.

A masterpiece, David has once again delivered, and I wonder whether there is anything he cannot do! With his usual panache, he makes all of the characters — regular and the others — leap off the page, especially Bashir, whose presence in the programme is usually swamped by the more 'interesting' regulars.

As usual, David has intertwined two threads. Against the hunt for the killer, we have the thought-provoking story of religious beliefs being put before the sanctity of life: in this case, the dying son of the Edeman leader, whose parents will not accept medical intervention since it contravenes the wishes of their god.

This isn't to imply that the book is full of heavy-handed morality. The ethical considerations only hit you after you've read the last page — a last page that arrives far too quickly.

As Peter David goes, this one isn't up there with *Intقال* or *Vengette*. But as Star Trek books in general go, this is a perfect start to the original series of *Deep Space Nine* novels. Yet another winner.

Craig Hinton

**STAR TREK
DEEP SPACE NINE**
Bloodletter
by K W Jeter
Publisher: Titan
Price: £3.99
Published 14th Oct '93

HOW I hate these Star Trek authors who use initials — what are they trying to hide? K W Jeter is hiding nothing, especially not talent, which is displayed in abundance in *Bloodletter*.

When it becomes clear that the Cardassians are trying to claim the space beyond the other end of the wormhole as their territory, Sisko must act quickly. He orders Kira to pilot an adapted quarantine station through the wormhole to claim the space as Bajoran before the Cardassians can assemble their own station. But Bajoran rebels, the Redemptorists, have got on board DS9 in the guise of technicians, while their charismatic leader, Hoeren, has secreted himself away so that he can record his rallying speeches for relay by his followers back to Bajor. But he has another agenda, one that demands that he



sneak about the quarantine station and travel through to the Gamma Quadrant with Kira and Bashir. As Hoeren's plan unfolds, Kira and Bashir are separated. She is in Gamma Quadrant, being stalked by Hoeren, while Bashir is trapped in the wormhole, which has collapsed.

All right, so there are elements of this book that grate. I'm growing rather tired of all these nasty people from Bajor who just happen to know Kira, despite her rebel origins, and I'm also getting fed up with Bajoran mysticism. But these are just minor quibbles when compared with the majority of the book. Jeter handles the dynamics of the characters perfectly, with a style that is actually very similar to Peter David's, although the humour is not quite so apparent. Kira and Bashir are the focal characters here, and part of the plot concerns the development of their professional relationship. But everyone comes off well, especially the minor characters such as Gul Tahlia, the Cardassian trying to pull the wool over Sisko's eyes.

For those of you intrigued by the inhabitants of the wormhole, they make another appearance, this time to have a chat to Bashir. They are just as fascinating as in their first appearance, if not more so. The solution they come up with so that Bashir can escape the wormhole without hurting them with his engines is both simple and delightful, one which gives even more of an insight into their unique nature.

The whole book has a drive to it that makes it difficult to put down once you've started — always a good sign. An enjoyable read and an entertaining story.

Craig Hinton



DOCTOR WHO
The Left-Handed
Hummingbird
 by Kate Orman
 Published 2nd Dec '93
 Price: £3.99
 Publisher: Virgin

KATE ORMAN's novel seems to confirm that the quality of *The New Adventures* is increasing. They are certainly getting more sophisticated, although it could be argued that the resultant loss of innocence is taking things far from the naive charm of the television series.

The Left-Handed Hummingbird links the Aztec culture (which provides the source of the title) with modern Mexico, 1960s London with New York 1980, and wraps it all up with a visit to the sinking of the *Titanic*. Orman is economic with her major protagonists, so we can come to know them well. Her main character is Cristian Alvarez, a Mexican of Native American descent whose past is intertwined with the lives of the TARDIS crew. The Doctor has received a message from him in 2030, although he has never met Alvarez before, and travels back to 1994 to make his acquaintance. Cristian has been confined to a psychiatric ward after being caught up in an apparently random massacre in a street market, and needs the Doctor's help to sort himself out — and in the process to defeat a malevolent entity, the 'Blue'.

The Doctor and Ace travel back to the Aztecs' time, and find evidence of a not unfamiliar alien presence... Moving on to St John's Wood in 1968, the Doctor becomes infected with the entity. While passages such as the Aztec adventure are convincing, the sequence in 1960s London suggests a familiarity with the output of the Beatles is being indulged. However, the description of the scenes following the assassination of John Lennon captures the mood of the time.

Orman's treatment of the Aztecs points out their monumental cruelty. Their use of drugs is contrasted with that of the hippy culture of the late Sixties, and in what will probably turn out to be a controversial moment, even the Doctor is not averse to using chemical stimulants to enhance his attempt to reach the Blue.

The Doctor and Ace's relationship is going through by now customary ups and downs, with displays of distrust on both sides — can it be that we are working up to another, perhaps final parting of the ways between them? After her radical change of character, the 'new' Ace is a far



more limited characterisation than her old, more innocent persona. But can *The New Adventures* come up with a new companion (if it is still felt that two are necessary) to effectively take her place?

Andrew Martin

DOCTOR WHO
The Two Doctors
BBC Video
 Price: £10.99
 Released 1st Nov 93

REMEMBER the days when, once a year, the Doctor Who team would go somewhere glamorous — Amsterdam, Lanzarote or in this particular case, Spain? The results tended to be a Science Fiction equivalent of a *Blue Peter* Special Assignment, but with less obvious reason for making the trip. *The Two Doctors* gains nothing by being set in Seville, and director Peter Moffit's lacklustre work makes it one long *Holiday Programme*.

The show's third (and final) reunion of Doctors opens rather strangely in black and white. Before viewers have had chance to adjust the colour control, the picture corrects as the second Doctor and Jamie are despatched by the Time Lords — spot the glaring continuity error — to see scientist Dastari. Dangerous experiments into Time travel are taking place, and the Gallifreyans want them stopped. But Dastari has technologically augmented Chessene, a primitive Androgynous, and she is assisting the Sontarans in an attempt to seize the experiment. Meanwhile, the sixth Doctor has had a premonition of the death of his former self...

An interesting premise is undermined by a format that just doesn't work — forty-five minute episodes. Part one sets the scene, but it advances the plot no further than a twenty-five minute episode could. Quality writer Robert Holmes does his best, and provides some nice characters and dialogue ("Give a monkey control of its environment and it'll fill the world with bananas") but the whole thing is depressingly flat.

The Androgynous/Dastari strand works best. The gaudy gourmet Shookeye (John Standing) is a delight, with his penchant for murdering old ladies and eating raw rats, and Jacqueline Pearce's Chessene is a well-Servalan in a funny freak. There's much gesturing of hands and pivoting on heels, but she just about manages to stay the character clear of pantomime. Less interesting are the swaggering Sontarans — now non-identical clones. Clinton Greyson and Tim Raynham give subtlety the elbow and play them as big meisters with big guns — but that could be a symptom of the fact that they don't actually have anything much to do.

In fact, that's the whole problem really — it all looks very nice, but very little happens. There's a superb score of incidental music, some impressive sets from Terry Brough, and the banter between Patrick Troughton and Frazer Hines works as well as ever (although there's no disguising the fact that they both look twenty years older). But even so *The Two Doctors* never goes beyond being an opportunity missed.

Richard Houldsworth



DOCTOR WHO
Resurrection of the
Daleks
BBC Video
Price: £10.99
Released 1st Nov '93

RESURRECTION OF THE DALEKS is a marvelous six-part Dalek story. This is an enormous pity as it is, in fact, a two-parter (albeit with each episode lasting forty-five minutes). Producer John Nathan-Turner has often been accused of over-using series continuity but, as his two Cyberman stories prove, that blame lies squarely with Script Editor and Writer Eric Saward.

Resurrection early reeks with continuity until it's painful. Included in this adventure is an element from every single Dalek story which has ever gone before. Continuity-spotting is a treat for the committed fan, but the question is: does Resurrection work? Well, yes, up to a point.

The Daleks, having lost their war with the robotic Movellians, have decided to destroy the Time Lords (a race whose existence they've never acknowledged before). To achieve this, they plan to send duplicates of the fifth Doctor, Tegan and Turlough to Gallifrey to assassinate the High Council.

Busy little pepperpots that they are, they've also planted similar duplicates on 20th Century Earth (along with a few bombs for safe keeping). Presumably thinking that that was too straightforward for the average

tv viewer, they've also enlisted the aid of mercenaries in the 27th Century to free Davros from his imprisonment. Unfortunate little prime-face that he is, Davros then decides to foment war amongst the Daleks.

The trouble with Resurrection is that Saward throws a bit of everything into it, in the hope that such diverse ideas as killer-bobbies and a Gallifreyan assassination plot will gel together into a coherent whole. They don't, and Resurrection is full of holes and ultimately unsatisfying.

It is saved, however, by some great action sequences, and terrific acting. Davison is finally beginning to find his feet as the Doctor, unfortunately in his pro penultimate story and Rula Lenska turns in a sterling performance. Best of all is the departure of Tegan, which ranks among Who's most touching leave-taking scenes ever.

Certainly not the best Dalek story, and definitely not one of the great Davison tales, it is, however, good, understanding Saturday tea-time viewing. Which again is a great pity, but that's another story.

Nigel Robinson

STAR TREK:
DEEP SPACE NINE
Volumes 7 & 8
CIC Video
Price: £10.99 each
Released: Nov 8th '93

BATTLELINES sees the return of Kai Opaka, making a rare visit to the space station. Sisko is so eager to please, that he arranges to pilot a Rambo through the wormhole so that she can see the Gamma Quadrant. This episode really reinforces Deep Space Nine's chosen intention of being an action oriented show. A crash landing is followed by numerous skirmishes and many deaths. Sisko and his team are on a prison planet. Fortunately, there are some excellent character scenes between Kira and Opaka.

The Storyteller is an excellent piece of Star Trek. O'Brien and Bashir are called to help a stricken Bajoran village whilst Sisko mediates a dispute between rival Bajoran factions. The two plot threads are skilfully interwoven and utilize the characters well. An interesting point is that, although Bashir comes across as the naive, young officer and O'Brien as the veteran, Bashir handles the situation best. In many ways this is very reminiscent of the type of stories that the original series used to tell.

Progress is another fine character study of Kira as she becomes attached to an old man she is ordered to evict from his home. It also illustrates the versatile nature of the



show's format by taking place upon a moon of Bajor. An interesting point to note is that the producers seem to be making a conscious effort to make the Bajoran sun look different from that of the Earth. To this effect they slightly over-expose all of the shots which take place on Bajoran planets and moons.

If Wishes Were Horses sees Star Trek: Deep Space Nine hit its first season high point. These crew members' dreams are transformed into reality, bringing a lot of fun for Dr Bashir. This is quintessential Star Trek, in the same way the original series has *The Devil in the Dark* and *Star Trek: The Next Generation* has *Darmok*, so DS9 has this episode. It exudes everything of quality which made Star Trek so popular and yet never once seems clichéd.

Stuart Clark

THE AVENGERS
First Episode Collection
Lumière Video
Price: £34.99
Released 1st Nov '93

APART from a couple of all-too-brief seasons of repeats on Channel Four way back in the '80s, *The Avengers* has been off our screens for almost twenty-five years. Its emergence on video is therefore something of an event. It is only fitting that Lumière distributors have chosen to issue a collection of videos in a stylized and limited edition box set.



The Frighteners is one of the rare existing examples of the first *Avengers* — the team of John Steed and Doctor David Peel, played by Ian Hendry. Tracking down the ringleader of a vicious protection racket, it's downright perverse to see the un-bowler-hatted Steed working with another man. There is a certain sort of repartee between the two men, but none of the sexual frisson which was to play such a crucial role in the development of the series. Well-made television though *The Frighteners* undoubtedly is, and certainly popular with its contemporary audience, it's still very much average cops'n'robbers stuff, and certainly nothing of which cults are made.

Ian Hendry left the series abruptly and it has to be said that nothing benefitted the series like his leaving it. A new regular character — Cathy Gale, played by Honor Blackman — was already scheduled to appear, and Hendry's lines were simply handed to Blackman. It was this decision, made through simple necessity, that laid the cornerstone for the show's future success. Mrs Gale wasn't supposed to be the liberated lady that she became; but, presented with a man's lines, what else could a girl do? Warlock and *Brief For Murder* are two prime examples of Mrs Gale proving that a woman's place was just as much in the firing line as any man's.

The *Avengers*' wonderful sense of self-mockery came into its own when Diana Rigg took over as Steed's assistant. Briskly efficient, the marvellous Emma Peel would let nothing surprise her. Even when confronted with a sugary-cute dating agency which specializes in murder as a sideline, she manages to keep her cool, as well as her sense of innate style, even when indulging in cat-fights with the obso-prime-and-proper ladies of the agency, *The Murder Market*, albeit in black and white, is, in terms of plot and characterization (including a piece of wonderful campfire from Patrick Cargill and a walk-on part for Penelope Keith), one of the most colourful *Avengers* stories ever.

Sadly, *The Forger-Mc-Kee*, Mrs Peel's final story and the tale which introduced the characters of Tara King (Linda Thorson) and their boss, Mother (Patrick Neill), is remembered chiefly for just that. The story of enemy agents brainwashing members of Steed's organization is tiring and repetitive. And even with the considerable delights of Linda Thorson's performance, there's nothing to make up for the fact that Mrs Peel spends most of the episode in prison. Steed and Mrs Peel's parting, however, is one of the most touching scenes in the series' entire 161 episodes.

Split, the story of an enemy agent killed in Berlin but kept in suspended animation for



six years, while he seeks to transfer his brain into another healthy body, is a piece of sheer tosh which even a five-year-old would have difficulty believing. And it's absolutely wonderful, and a superb example of the basic appeal of *The Avengers*. The show was completely dotty and absurd to everyone except the lead characters who treated it with the utmost seriousness.

I cannot wait for the next 154 episodes...

Nigel Robinson

THE AVENGERS
Volumes 1-3
Lumière Video
Price: £10.99
Released 25th Oct '93

DESPITE the admirable performances of Hendry, Blackman, Thorson and, latterly, Joanna Lumley, *The Avengers* is — and always will be — the Patrick MacNee and Diana Rigg Show. Lumière have recognized this and the first three videos are drawn quite rightly from the series' Golden Age of John Steed and Emma Peel.

The London of the 1960s was largely an affair conducted in Carnaby Street Technicolour, and so the colour episodes (one on each tape) inevitably stand up best; but the black and white episodes still have the same high-camp nonsense which has ensured that *The Avengers* is one of the fondly-remembered TV shows ever.

As English as a chip butty, but a little more refined; as camp as a row of tents on Christ-

mas Day; as trendy as a Mary Quant trouser suit, and as up-to-date as next year's techno-rave, *The Avengers* oozed style.

The plots are totally off-the-wall as well, and these three releases superbly demonstrate the wide range of wacky themes tackled by the series. There's the Threat To All Mankind by the Cybermen, robots who make even Doctor Who monsters look convincing. Then there's the disappearance in *The Bird Who Knew Too Much* of Captain Crusoe, who just happens to be a parrot; and what appears to be a fiendish plot from Venusians to turn everyone's hair white (*From Venus With Love*).

It's unfair to pick out a single video, but anyone who doesn't enjoy Diana Rigg's kinky S&M performance as the Queen of Sin in *A Touch of Brimstone* doesn't deserve sympathy, just a speedy burial.

And for those of you who've never met Steed and Mrs Peel before — I'm insanely jealous. Are you ever in for a treat? This is TV fantasy at its most accessible, most stylish, and its very best.

Mrs Peel, we've been needing you for a long time. And you've come to use not a moment too soon.

Nigel Robinson



THE PROFESSIONALS
Two episodes
Video Gems
Price: £10.99
Released Oct '93

THE PROFESSIONALS — the show that launched 1,000 Ford Capris — was the event for Friday nights when it was originally transmitted. This tape comprises two episodes: *Long Shot* and *Look After Annie*.

Long Shot concerns a notorious terrorist, Ramos, who makes an unsuccessful assassination attempt on a former US Secretary of State's life whilst he is attending an anti-terrorist conference in England. Bodie and Doyle lead the hunt for the gunman, who they trace to the home of a millionaire whose daughter has been kidnapped. However, by the time the CIS agents arrive, Ramos has long gone — in pursuit of his real victim... Cowley.

The second episode, *Look After Annie*, involves an extremely left wing American preacher who is holding a heavily promoted meeting in London. However, the Annie in question turns out to be the only



woman Cowley has ever loved and he therefore assigns Bodie and Doyle to protect her from a possible attempt on her life.

It transpires that Annie's fiancé is plotting her assassination in order to turn her into a martyr. Predictably enough, Cowley gets to save the lady's life although they don't run off into the sunset together — she merely gets the next plane home!

Both episodes are hugely entertaining and involve a lot of hand-brake turns from our lads. Sadly, some of the sound dubbing is a bit dodgy and the foreign accents are terribly contrived, but, nevertheless, the tape does bring back happy memories of 9 o'clock on Friday nights.

Carrie Cantor

Space 1999
Volumes 15 and 16
ITC Video
Price: £10.99
Released: 8th Nov 1993

SEASON TWO lurches onwards with four more unremarkable episodes. *New Adam, New Eve* finds Moonbase Alpha visited by a being who claims to be God. He then takes Koong, Heloan, Tony and Maya to a planet, and pains them in the hope that they will breed. A standard plot is not helped by some woeful miscasting. Guy Rolfe makes a dire Magus — the kind of actor who plays a down-trodden sit-com neighbour, or maybe an EastEnders, he is by no means a deity.

Seed of Destruction is also tired. Science Fiction fare. Commander Koong is captured and his duplicate sent to Moonbase Alpha, to steal energy for the seeds of the Kalithon race. The evil doppelganger idea has been done to death countless times, and *Space 1999* provides no new slant.

Things look up in *The AB Chrysalis*, which at last restores some of the mystery and enigma that had been a trademark of the first series. Alpha is being buffeted by shock waves emanating from a planet, and Koong, Maya and Carter visit one of its Moons. They discover that the population

is in a chrysalis stage; when they reawaken, the resulting energy release will destroy the Moon. Great stuff, ably directed by Val Guest, whose bouncing alien spheres are a joy.

Comcombs of the Moon is a kind of *Casualty* 1999, in which Michelle Ogundehin is dying and needs an artificial heart. Dr Russell has a crisis as there's no Titanium available (the vital component) and Michelle's husband has had visions of the base being destroyed in a firestorm. Pamela Stephenson is the token guest star, but is required to do little more than look pasty-faced and whimper occasionally.

Richard Howarth

DOCTOR WHO
Timeframe
by David Howe
Publisher: Virgin
Price: £15.99
Published: Oct 21st '93

COMPRESSING thirty years of *Doctor Who* into one volume is a difficult task, and unfortunately *Timeframe* does not even come close to achieving that. Intended as a 'full-colour pictorial history of the programme', it's a lacklustre pot-pourri of tired photographs, newspaper clippings and unimaginative text.

Virgin puts itself on the back to celebrate twenty years of *Doctor Who* publishing, with a wealth of reproductions of artwork covers. Some are worth re-visiting — particularly the Chris Achilleos stuff — but much of it is poor. The covers of *The Glass Robot*, *The Green Death* and *Claws of Axos* certainly do not merit a page each.

The Classic Moments sections are a neat idea, but they fail to realize their potential. With an extract from the novelization and a number of off-screen photographs, David Howe attempts to reconstruct Doctor Who's greatest scenes. He obviously has a fancy for things rising out of water — as the excerpts from *The Sea Devil*, *Full Circle* and *Curse of Fenric* are virtually identical. Strangely, recogni-

zized Magic Moments are omitted (Davros' speech in *Genesis of the Daleks*, the Doctor's encounter with the Great One in *Planet of the Spiders*), while some of those included are rather forgettable (*The Monster of Peladon*, *The Android Invasion* and *Destry of the Daleks*). Sadly, the off-screen stills are of varying quality, and readers unfamiliar with the show may have some problems interpreting them.

As a celebration of *Doctor Who*'s anniversary, *Timeframe* is a major disappointment. Rather than being a nostalgic tonic to wallow in, it's an insubstantial nibble at the programme's history, and one to flick through, rather than devour.

David Richardson

DOCTOR WHO
Fury from the Deep
BBC Audio
Price: £7.15
Released: Oct 4th

FOR those forgotten *Doctor Who* masterpieces — a successful bring mix of *The Bodysnatchers* and *Quatermass*. Sadly out of the six episodes only one clip of the TARDIS materializing in the sea survives (re-used in episode ten of *The War Games*). This radio copy was taped by an avid viewer, on the show's original transmission.

The Doctor, Jamie and Victoria arrive on the North East coast of England, where they detect a strange heatwave emanating from a gas pipe on the beach. The travellers are assumed to be saboteurs, and are taken to the nearby oil refinery. Contact with the rigs out at sea has been lost, and the Doctor discovers that a weird creature, disturbed by the drilling, has been downed up through the pipes. It's a parasitic entity, with the ability to control its Human hosts...

Considering that the show's protagonist is totally visual, this just about works as sound alone. There are some classic moments — Mrs Harris walking into the sea at episode three's climax, Jamie trapped on the Harris's kitchen table as the weed attacks — and these have to be carried by the listener's imagination. The sound quality is at best reasonable, but one can still savor the distinctive sound effects.

However, as with the recently-released audio of *Power of the Daleks*, the whole thing is spoiled by the appalling narration hacked together by Eric Saward and hammed up by Tom Baker. Rather than simply explaining the visuals where necessary, it intrudes unnecessarily during scenes which can be carried by dialogue.

Fury is a great adventure, and is high on the list of stories that fans would like to see returned to the BBC archives. Until that day, buy this tape.

Richard Howarth



A21 Heart of Steel (two-part story)

"Humans make errors in judgement. It is sometimes necessary to protect them from their own inadequacies."

A robot spy steals prototype Artificial Intelligence (AI) technology from Wayne Enterprises. Bruce Wayne visits his old friend Karl Rossm, an electronics genius who is also developing AI. HARDAC, Rossm's super-computer, is planning to take over Gotham by replacing key people with robot duplicates. When Commissioner Gordon is replaced and the Batcave sabotaged, Gordon's intrepid daughter, Barbara, teams up with Batman to take on HARDAC.

A22 Vendetta

"This ain't no Batcave. You're on my turf now."

Lt Bullock is under suspicion when small-time crook Spider Conway disappears. Conway had accused Bullock of taking bribes from Rupert Thorne, and even Batman suspects Bullock is covering his tracks. When another crook, Joey the Snail, is also kidnapped, Bullock is

Commissioner Gordon, or a duplicate?



The Caped Crusader

suspended. Only Commissioner Gordon defends Bullock, and he is proved right when the true villain is revealed — reptilian strongman Killer Croc. Finally convinced that Bullock is being framed, Batman finds himself in a life-or-death struggle with Croc.

A23 Eternal Youth

"You and your kind owe Mother Nature a big debt, and I'm going to see that you pay it."

Poison Ivy, calling herself Dr Demeter, is running a health spa but many of her rich guests end up planted in Ivy's garden, as she seeks revenge for their 'crimes' against nature. Alfred and his friend Maggie Page, spending a weekend at the spa in Bruce Wayne's place, are initially delighted with the rejuvenating effects of Dr Demeter's wonder drug Demerite. However, when Ivy gives them a concentrated dose they turn into human plants, unable to move. Batman confronts Ivy at the spa, but is he too late to save his friends?

A24 Appointment in Crime Alley

"Bad things happen to people in Crime Alley." "I know."

Roland Daggett hires explosives expert Nitro to blow up 'Crime Alley', a slum area of Gotham which Daggett seeks to redevelop. It is also the spot where Bruce Wayne's parents were shot, and where Dr Leslie Thompkins comforted the orphaned child. When Dr Thompkins stumbles on the plot, Daggett's thugs tie her up next to the bomb. On the anniversary of his parents' deaths, Batman races to find Dr Thompkins and, ironically, to save Crime Alley from destruction.

A25 Beware The Gray Ghost

"I used to admire what the Gray Ghost stood for." "I'm not the Gray Ghost." "I can see that now."

Simon Trent Adam West

As a child, Bruce Wayne was a fan of tv superhero The Gray Ghost. A series of bombings in Gotham parallel an old episode of the series, but Batman can't work out how the bombs are planted because young Bruce fell asleep before the end of the story. Down-at-heel actor Simon Trent, who played The Gray Ghost, has the only remaining copies of the series. Batman must persuade his childhood hero to come out of retirement to help save Gotham from being blown apart piece by piece.

A26 Dreams In Darkness

"Some thought I'd gone mad. Others thought I always had been."

Strangely and locked in a cell in Arkham Asylum, Batman recalls how he came there. While stopping a saboteur from poisoning Gotham's water supply, Batman got a dose of a mysterious gas that causes hallucinations. Unwilling to take the antidote because it would make him sleep for two days, an increasingly irrational Batman crashed the Batmobile and found himself in Arkham. Knowing that the Scarecrow must be behind the plot, Batman must hold his grip on reality long enough to escape Arkham and save the City from the fear gas.

A27 Perchance To Dream

"No, it's wrong. It's all wrong."

After Batman walks into a trap, Bruce

Wayne wakes up in a 'perfect' world. His parents are alive, he's engaged to Selina Kyle, and someone else is Batman. Bruce begins to accept his new life after a therapy session with Dr Leslie Thompson, but when he realizes it must all be a dream, he confronts his alter ego. The 'other' Batman is unmasked as the Mad Hatter, and to get back to reality Bruce has to literally gamble his life.

A28 The Strange Secret of Bruce Wayne

"I have here incontestable proof of Batman's secret identity. Now gentlemen, how much am I bid?"

After Batman interrupts an attempt to blackmail Judge Maria Vargas, Bruce Wayne decides to visit the Yucca Springs Health Resort, where the Judge recently vacationed. Therapist Hugo Strange has invented a machine that videotapes thoughts, and records images proving that Bruce Wayne is Batman. While Dr Strange organizes an auction of the videotape, with The Joker, Two-Face and The Penguin bidding, Bruce records a second thought video. Will he be able to protect his secret identity from the three villains?

A29 Cat Scratch Fever

"She's been bitten. She can run from us, but not the toxin."

Thanks to her help in saving Gotham City from annihilation (*The Cat & The Claw*) Selina Kyle is put on probation rather than imprisoned — on condition that Catwoman stays out of trouble. Her liberty is soon at risk, when she and Batman discover that Roland Daggett's thugs are rounding up Gotham's stray animals. Breaking into Daggett Labs, Catwoman discovers that Professor Milo has invented a toxin that turns animals — and humans — into crazed beasts. Pursued by Milo's monsters, Batman races to get the antidote to an infected Catwoman.

A30 Moon of the Wolf

"Just had a disturbing thought. What if that guy wasn't wearing a mask?"

On the night of the full moon, Batman battles what he thinks is a mugger in a werewolf costume near Gotham Zoo. Later Commissioner Gordon tells him that two timber wolves were stolen from the zoo recently. At Professor Milo's secret lab, the werewolf transforms into top athlete Anthony Romulus, and old friend of Bruce Wayne. Milo's wolf-extract serum keeps Romulus at the peak of fitness, but at a price. Milo makes Romulus lure Batman into a trap, and it looks as though the



The face of the Joker seems to be everywhere!

Dark Knight is going to end up as a wolf's dinner.

A30 Off Balance

"Just whose side are you on?" "That would be telling."

An informant, Twitch, is killed by assassins from The Society of Shadows after telling Batman of plans to steal WayneTech's new sonic drill. When the Society's leader, Count Vertigo, gets away with the drill, Batman teams up with the beautiful and mysterious Talia to infiltrate Vertigo's castle. Even if they survive Vertigo's perception-altering traps, Talia's plan for the sonic drill may not coincide with Batman's.

A31 What Is Reality?

"If you wish to get Gordon out alive, Batman, you'll have to come in here and get him."

When cash machines start issuing riddles instead of banknotes, it can only mean one thing — The Riddler is back in Gotham. Robin discovers that the giant computer delivered to police headquarters is a doorway to a virtual reality world literally 'riddled' with traps. With Commissioner Gordon's mind trapped inside, Batman battles the Riddler in the warped computer world. Only one of them can return to reality with his sanity intact.

A32 The Mechanic

"I'm afraid the warranty on this vehicle has just... expired."

Earl Cooper Paul Winfield

Chasing The Penguin's gang across Gotham Bridge, Batman and Robin narrowly escape being crushed — but the Batmobile is not so lucky. Auto engineer

Earl Cooper, the Batmobile's designer, is carrying out repairs in his secret workshop when The Penguin tracks him down via the spare parts order. With his daughter's life at stake, Earl is forced to turn the Batmobile into a death trap remote controlled by the Penguin. Earl has managed to build in an escape route, but will the Dyanome Duo find it in time?

A33 Terror In The Sky

"A huge bat creature, the size of man — remind you of anybody?" "Present company excepted?"

With a giant bat creature terrorizing Gotham again, even Dr Kirk Langstrom believes that he is still unwillingly turning into the Man-Bat. When Batman manages to get a sample of the creature's hair, a DNA test proves that Kirk is innocent. However, Francine Langstrom has also been exposed to the Man-Bat serum. Batman's battle with the She-Bat proves that the female of the species is indeed deadlier than the male.

A34 The Laughing Fish

"He was a demented, abusive, psychotic暖moc." "Yeah, I'm really going to miss him."

Fishermen in Gotham Harbour land a grotesque catch — every fish has the Joker's face. Much to the disgust of fish-hating Harley Quinn, the Joker's latest insane scheme is to copyright every fish affected by his chemical. When his application is refused he sets out to kill every employee of the copyright office one by one, until the royalties start being paid. Batman eventually tracks the Joker to his hideout, but there's one more fish to deal with — the Joker's 'pet' great white shark. *John Porter*

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DEALING IN FUTURES

DC Fontana - Part One

DC FONTANA is one of the finest ever exponents of Science Fiction script writing. TV Zone caught up with her in Manchester to talk about her twenty year career.

MOST PEOPLE recognize Fontana's name in association with the original series of *Star Trek*. "I had been working as a secretary at Metro Goldwin Meyer and I got a job on a series titled *The Lieutenant*. It was there that I first met Gene Roddenberry."

Although not actually working for Roddenberry, Fontana got to know him whilst covering for his secretary who fell ill for an extended period of time.

The Birth of *Trek*

When *The Lieutenant*, was coming to its end, Gene began working on a Science Fiction idea that he had. "One day he called me into his office and shoved eight pages across his desk at me. It was called *Star Trek*, I read it and thought it was very interesting. It was an outline of the main

characters really: at the time they were Captain Robert Winter and Mister Spock and the Enterprise was called the Yorktown."

As many know, selling the original series of *Star Trek* was no easy task and when MGM turned it down Roddenberry and his staff, including Fontana, eventually interested Desilu studios enough to have them agree to produce the pilot with network NBC's money. This original pilot, *The Cage*, was turned down, and a second pilot was required. The series eventually got made with William Shatner in the lead role.

"I still functioned as Gene's secretary through all of that and it wasn't until I wrote two scripts, *Charlie X* and *Tomorrow Is Yesterday*, and did a big rewrite on *This Side of Paradise*, that Gene said that he would like me to be his story editor. My rewrite on that third episode was the door opener and I have been closely associated as a writer of *Star Trek* ever since."

Spock's Love Story

In *This Side of Paradise* Spock is affected by spores from an alien plant which release his human emotions and allow him to return the love of a woman, Leala Kalomi.

"It was originally a premise by Jerry Sohl. The spores were in a cave and were a little malevolent. The love story was originally between Sulu and Leala Kalomi. It was one of those stories that

Journey to Babel A hoard of alien delegates board the Enterprise



just did not want to work. Gene told me that, if I could re-write it quickly and well, he would back me as story editor. I took it home, thought about it, then came back and told them it was a love story not for Sulu but for Mister Spock. Gene thought that was very interesting and by releasing Spock's inhibitions we allowed him to admit that he did have emotions and that he did feel. We got some fun into it, too, because, instead of saying, 'Yes, sir Captain!' the changed Spock could say 'Well, yeah, so what!'"

Fontana's earliest script for *Star Trek* was based on a story that Gene Roddenberry had initially outlined in the series' writers' and directors' guide. Under Fontana's guidance it became the episode *Charlie X*. "Basically, the story outline was that Charlie was a boy raised by aliens and given a lot of power in order to survive. He created havoc on the ship but the havoc was not detailed. I developed the story into pretty much what you saw on the screen; there are a few differences but not many."

Robert Walker, Jr played Charlie Evans, who developed a crush on Janice Rand. Kirk found himself in the father-figure position with Charlie and, eventually, in mortal danger as Charlie's teenage temper unleashed unspeakable mental powers that could maim, or even kill, crew members.

"Charlie became an interesting character. The only problem with the story was, once you have taken him so far and showed that he is so powerful, how do you stop him? We had to do what I don't like to do, which was bring in the *deus ex machina*; the aliens from outside who can control him. I think the story is saved by the fact that, even though he knows what Charlie's powers are and what he can do in his anger, Kirk still pleads for Charlie's life. I think it is very painful and very sad where Charlie wants to stay because he says 'I can't even touch them'. He has no human contact, which is the one thing he needed most."

Journey to Babel



Spock experiences flower power in *This Side of Paradise*

Time Troubles

Fontana next found himself travelling the time lines in the episode, *Tomorrow Is Yesterday*. The Enterprise is hurled back through time to the 1960s after a close encounter with a 'black sun'.

"It spun out of *The Naked Time* episode where it was established that the Enterprise could travel through Time. That was supposed to be a two-parter written by John DF Black but he got offers of motion pictures from Universal and decided that what he really wanted to do. He left *Star Trek* and the second half of the story was left dangling. The only thing that had been developed about it was that the Enterprise was thrown back in time and they cause all sorts of trouble."

"I really liked the idea so the first thing I did was have them spotted as a UFO, which I thought was a big joke. Then they have to save an airforce pilot, because they have crumpled his plane with a tractor beam. They beam him up and are then stuck with him because they cannot put him back! Then they realize that he has to go back because his son must be born who will, in turn, become an important astrophysicist... The convolutions that the story went through were the result of the fact that, basically, every 'correct' starship captain decision that Kirk made, was the wrong thing to do! He just keeps getting deeper and deeper into it until, finally, he makes the last decision which gets them out of there and wipes out the history of the Enterprise ever having been seen."

The episode makes reference to the first

Moon landings. The accuracy of the date mentioned is remarkable considering the episode was written three years before the Eagle containing Neil Armstrong and Buzz Aldrin actually touched down on the Lunar surface.

"It was written in 1966 so we knew the tentative date of the first Moon shot but I accurately pin-pointed it in July 1969! Of course most people have said 'Oh, you must have had an inspiration' but I just happened to pick it right! Or maybe NASA saw the show and timed it that way!"

Fontana's first script for season two was the now classic episode, *Journey To Babel*. In it, audiences got to see Spock's parents, Sarek and Amanda, for the first time when the Enterprise served as an interstellar taxi for a group of diplomats on their way to a conference. During the course of the episode, a rift between Spock and Sarek is admitted, explored and finally resolved.

"That episode spun out of the mention in *This Side of Paradise* of Spock's mother and father. I just started to think about who those parents were and the fact that his mother was a human living with the Vulcans and having to raise a Vulcan son."

"I'm particularly happy with the actors who were chosen to play Sarek and Amanda. Both are absolutely charming and lovely people and their characters became very well defined. I think those actors [Jane Wyatt and Mark Lenard] brought much to those characters."

Stuart Clark

Photo Research: Mark French
(Part two will appear next month)

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